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SUPPORT FROM NORTHERN MANUSCRIPTS IN THE EDITING OF ŚAIVA RELIGIOUS TEXTS WITH SPECIAL REFERENCE TO THE MANUSCRIPTS OF NEPAL

S. A. S. Sarma

In the field of Śaiva Religious texts, numerous works remain to be published, and this may seem anomalous when we consider that millions in India and especially in Tamil Nadu are still adherents of the Śaiva faith. In the case of the editions of Śaiva religious texts that are available, we often come across passages that are unintelligible due to the principles followed for preparing the edition; rarely are all the manuscript sources of the text available in different regions consulted. The tendency to edit a text using only the manuscripts available in the editor's region often leads to a text being transmitted with the readings that are known in that region; this is an unnecessary deficiency especially when the text is a widely disseminated one.

The *Pārameśvara*, the *Mohacūḍottara*, the *Mayasaṅgraha*, the different texts belonging to the *Niśvāsatattvasaṃhitā* (part of this text was published in Pondicherry in 2015), the recensions of the *Kālottara* in 50, 100 (recently published[1]), 200, 700, 1300 and 6000 verses etc.

[1] A first edition of the [*Śatika-*]*Kālajñāna*, the shortest of the non-eclectic recensions of the *Kālottara*' ed. by Dominic Goodall, S, A, S. Sarma and

are some of the early Śaiva texts that still remain in manuscript form[2]. Some of the Śaiva religious texts that have been published, need, however, to be critically edited due to poor transmission of the text. This status encourages one to take-up critical editions of Śaiva religious texts that are necessary for the study of the historical development of Śaiva Religious texts.

The need for such critical editions of the texts can be easily understood, if, for example, one looks in a library for the editions of an early *tantra* named *Sarvajñānottara*. Though no edition for the whole text is yet available, there are three different editions for the *vidyāpāda*[3] of this text: the Devakottai edition of 1932 (*vidyāpāda* with Tamil translation and commentary), the Tanjore edition of 1933 (*yogapāda* and *vidyāpāda* with Tamil translation) and the Adyar edition of 1998 (*vidyāpāda* and *yogapāda*). In the Devakottai and Adyar editions, verses seven through twenty-six of the first chapter constitute a discussion and refutation of the view that initiation really transforms the soul, but these verses are neither found in the South Indian manuscripts nor in the early tenth-century Nepalese manuscript and they are also missing from the text commented upon by Aghoraśiva in the twelfth-century and also in the Tanjore edition of 1933. As suggested by GOODALL (2005: 120), who is presently engaged in preparing a critical edition of the *Sarvvajñānottara,* "these verses do

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Harunaga Isaacson in `Tantric studies in Memory of Helene Brunner', French Institute / EFEO, 2007, pp. 125-167.

2 *cf.* SANDERSON 2009, 2014.

3 The edition of the *yogapāda* of this text along with its commentary is also known: *Sarvajñānottarāgamaḥ yogapādaḥ* : with the commentary of Aghoraśivācārya. Edition and Tamil translation, Sri Aghorasivacharya Trust, Chennai, 2008.

not belong to the text, but have been inserted into it. In this case, they radically alter the flavour of the text. In the originally intended text, brief reference is made to initiation, *nirvāṇadīkṣā* and to the fact that it irreversibly transforms the soul, who is compared to copper turned by alchemy into gold. The 'new' text, however, has a long discussion and refutation of the view that initiation really transforms the soul. The result is that the reader is hopelessly confused: does the *Sarvajñānottara* want us to believe in *dīkṣā* or does it not". Thus, the part of the text provided in the editions must have been inserted and this could have been avoided if the editor had consulted the manuscripts that are available in different regions.

Somaśambupaddhati, a well-known twelfth century Śaiva ritual manual, was edited by Dr. Helene Brunner and published from the French Institute of Pondicherry in four volumes. As a dedicated researcher, Brunner in her fourth volume stated that her first volume of the *Somaśambupaddhati,* needed a revised edition. This statement was necessary, as she acknowledged, since for the first volume she consulted the manuscripts available mostly in the southern part of India and was not aware of the manuscripts available in the northern region, especially in Kashmir and also in Nepal. If one consults the manuscripts of the *Somaśambhupaddhati* available in the northern regions and in Nepal, one come across readings not known to the southern manuscripts. But to our surprise, we also find the northern readings in the commentary of Trilocanaśiva, a 13th century Śaiva pontiff of South India, who composed a number of Śaiva religious texts. The following example will make this clearer.

The verse below on the visualization of Sadāśiva given in the Pondicherry edition of *Somaśambhupaddhati (III:58c-59)* reads thus:

śaktyasīśūlakhaṭvāṅgavaravyagrakarāmbujam
dakṣiṇato 'tha vāmasthair ḍamaruṃ bījapūrakam
nāgākṣasūtraṃ nālābjam bibhrāṇaṃ pañcabhiḥ karaiḥ

The above lines give the description of the attributes worn on the ten arms of Sadāśiva and in this description, the word '*asī*' merits special attention. In the south Indian editions of *Somaśambhupaddhati,* including the edition of BRUNNER, as well as the very widely used Śaiva ritual manual of Tamil Nadu, the *Kriyākramadyotikā* of Aghoraśiva reads '***asī***' instead of '*abhī*', the reading that we notice in the kashmiri edition as well as a corrupted reading of '*abhī*' in the Nepal manuscripts:

śaktyabhī° Kashmir edn.: *śaktibha*° Nepalese ms., *śaktyasī*° Pondicherry edn., *Kriyākramadyotikā, Ātmàrthapūjāpaddhati*.[4]

As GOODALL (2005:116) observes "the widely available South Indian editions of Somaśambhu's *paddhati* and of Aghoraśiva's *Kriyākramadyotikā* read here *śaktyasīśūlakhaṭvāṅga*°, replacing, in other words, *abhī*, the *abhayamudrā*, with the word *asī*, which most people spontaneously assume means 'sword', but which I think may actually be an *apaśabda*: the widely attested form is *asi*, which would in this place in the verse be unmetrical. It becomes at once clear to everyone, having seen the Bengal sculptures, and being aware of the

4 For a detailed description of the variants of this verse, see GOODALL (2005: 3-4).

parallels in the *Kāmika* and the *Vijayottarasaṃhitā*, that Somaśambhu wrote *abhī* and not *asī*, particularly since North Indian sources from both Kashmir and Nepal support it.'' It is further interesting to note that in the *Pañcāvaraṇastava* of Aghoraśiva, while giving the visualization of Sadāśiva, Aghoraśiva gives *abhī* and not *asī* as it also appears in the work of Jñānaśiva who is contemporary with Aghoraśiva. Thus the issue of the reading *asī* clearly shows the corrupt reading for '*abhī*' and this corruption becomes more obvious when one checks manuscript sources available in Kashmir and in Nepal.

While some of the editions published in the southern part of India on Śaiva literature based only on the South Indian manuscripts become illegible in certain parts, an edition based not only on the south Indian manuscripts but also of the northern part provides a notably better text. To make this point clearer we may look at the following passage, that GOODALL (2005) quotes, when describing the Śaiva yoga as given in the Devakottai edition of *Kiraṇāgama* (58:27-28) as it might otherwise be difficult to understand what is meant here:

utpātao vividhaḥ proktaḥ sāmānyo'pi viśeṣataḥ /
sāmānyo jatusaṃyogād dahanaṃ karma ucyate //
samādhibhāvānāntasthā na jarāsvanvitā bhavan /
sāmānyo 'py upayujyeta sadāsau dhāraṇā yajet //

Goodall (2005:119) provides an improved reading of these verses and their translation, which he arrives at with the help of a Nepalese manuscript available in Kathmandu, which makes the text quite understandable:

> *udgātao dvividhaḥ proktaḥ sāmānyo 'tha viśeṣakaḥ /*
> *hastena jānusaṃyogabhramān mātrā bhavaty atha //*
> *tābhir dvādaśabhis tāḷa udghātas tacchatād bhavet /*
> *sāmānyo 'py upayujyeta sadāsau dhāraṇā jayet //*

> *Udghāta* is of two types: ordinary and special. Now a *mātrā* is [measured] by circling the knee with the hand. A *tāla* is made up of twelve of these; an [ordinary] *udghāta* is [measured] by a hundred of those. [This] ordinary type should be used. Invariably he will [then] conquer the fixations.

Thus it becomes evident that to obtain a readable text one should not depend only on the manuscripts available in one region, but should make use of all the available sources and consult the sources of the works that are quoted in a text, even if they are available only in manuscripts. In the above examples the readings were improved upon making use of the manuscripts available in the North and in Nepal.

The huge manuscript collection of Nepal and its microfilming project must be mentioned here. There are nearly 1,80,000 manuscripts in this collection mostly covering different areas of Sanskrit; they are presently stored in the Nepal Archeology department. The project NGMPP (Nepal German Manuscript Preservation Project / for details seehttps://www.aai.uni-hamburg.de/en/forschung/ngmcp/history/about-ngmpp.html)

Funded by the government of Germany microfilmed all these documents and the project NGMCP (Nepal German Manuscript Cataloguing Project; for details see: http://www. uni-hamburgóe/ngmcp)) is engaged to prepare a comprehensive descriptive catalogue of the microfilmed documents. The cataloguing of these manuscripts is done at the Nepal Research Center (see http://www.uni-hamburg.de/ngmcp/nrc/history.html for the details of this center) and also in its center in the Hamburg University, Germany. The director of the NGMCP, Prof. Harunaga Isaacson observes in the first newsletter of the NGMCP (http://www.uni-hamburgóe/ngmcp/newsletter_e.html) the importance of this manuscript collection: "Many Sanskritists, Tibetologists, specialists in Newari, and other scholars, working in various disciplines are already aware, to some extent at least, of the wealth of manuscript material and documents in Nepal microfilmed by the NGMPP; each year, for several decades already, numerous studies, ranging from brief notices to monograph length pieces, by scholars from South Asia, Europe, the Americas, and the Far East, are published that draw on this huge body of material. Still, the greater part of these manuscripts and documents has not yet received scholarly attention, and the work of cataloguing that is the chief focus of the NGMCP is uncovering practically every day hitherto unknown works or manuscripts of works thought to have been lost."[5] The *Rasamañjarī* of Bhānudatta (Ms. No. B 308/21) with a hitherto unknown commentary in Nepali composed by the meritorious Nepalese scholar Sukṛtidatta Panta (b.1823/24) and an incomplete palm-leaf manuscript (B 35/7) listed under the title *Upasargārthanirūpaṇa* which contains the

5 NGMCP newsletter, No. 1, p. 1.;
Available at http://www.uni-hamburg.de/ngmcp/newsletter_e.html

Viṃśatyupasargavṛtti, a work ascribed to Candragomin on the twenty verbal prefixes in Sanskrit, and known up to now only in the form of a Tibetan translation are examples of the works which have been discovered in this collection. Many early works on Śaiva literature which are yet to be published find place in the collection and anyone who works on Śaiva literature will have to consult these manuscripts, available in Nepal, for any serious study of the subject. The catalogue of this collection is available online at: https://catalogue.ngmcp.uni-hamburg.de/content/index.xml

Since we are discussing the editing of the Śaiva religious texts, it may also be necessary to remember that a scholar who edits a text on Śaiva literature knows enough about the corpus to be able to reach a proper reading of a text, especially when a later text refers to an earlier one. A passage from the Trivandrum edition of the *Īśānagurudevapaddhati* will further clarify this. While describing the form of *Paśu* (*Paśusvarūpa*), *Īśānagurudevapaddhati* (Vol. III, p. 22) quotes an earlier *tantra* named *Parākhya* (1:15). The quotation is provided in the Trivandrum edition of the *Īśānagurudevapaddhati*:

Parākhye ca---

dehāḍhyo naśvaro vyāpī vibhinnaḥ samalo jaḍaḥ /
svakarmaphala(bhuktā? bhoktā) ca kiñcijñaḥ seśvaraḥ prabhuḥ //

(*Īśānagurudevapaddhati*, *Kriyāpāda*, *Pāśavicārādhikāra*, 11/12)
But the *Parākhya* text reads this passage thus:

dehānyo 'naśvaro vyāpī vibhinnaḥ samalo 'jaḍaḥ /
svakarmaphalabhuk kartā kiñcijñaḥ seśvaraḥ paśuḥ // (1:15)

> The bound soul is different from its body, indestructible, [all] pervading, distinct [from God and from other souls], with impurity, not [innately] insentiment, the experiencer of the fruits of its own actions, an agent, partially equipped with the power of knowledge, subject to the Lord.'' (GOODALL, 2004:143)

We also notice this verse in the *Śataratnasaṅgraha* (18) of Umāpatiśivācārya and that its anonymous commentary prefixes the following words before commenting on the above mentioned verse:

> *itthaṃ patilakṣaṇam uktvā tadvilakṣaṇatayā*
> *paśusvarūpaṃ parākhyasūtreṇa pratipādayati:*
> *dehānyo 'anaśvaro ... paśuḥ //*

Apart from the above mentioned *śataratnasaṅgraha,* this verse is also quoted in the *Siddhāntasamuccaya* of Trilocanaśiva (IFP MS T. 206, p. 90) as well as in the *Śivajñānasiddhisvapakṣadṛṣṭāntasaṅgraha* (IFP T. 317, p. 1140). The verse as given in the Trivandrum edition of the *Īśānagurudevappadhati* is a totally a corrupted text, but could have been improved if the source mentioned by the text had been consulted. Thus a scholar, apart from consulting the manuscripts of the works he is editing, should consult the original sources which are quoted in the text he is editing, even though they may be available only in manuscript form. As in any other area of Sanskrit, in Śaiva literature, there remain several unpublished texts and to study the Śaiva religion

more closely, it will be essential to bring to light unpublished texts that still await the attention of scholars.

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KANNAKI WORSHIP IN KERALA

Dr. P. Jeyakrishnan

The Epic Cilappatikaram written by Illangovadikal in Tamil is one of a greatest literary creation of the contributions of Kerala to Tamil literature. It is the first and a foremost Epic in Tamil.Cilappatikaram is a unique epic among the Epic's of the world.

The tradition of Cilappatikaram and the living Kannaki cult in Kerala resulted in the folk creations of the story in Tamil and Malayalam. We can see many versions of the story of Kannaki available in the oral tradition in Kerala among the people in the plain and also in the highland tribes.

Ulloor S ParameswaraIyer quoted in the book literary history of Kerala tried to prove that "Vanchi" the capital of ancient Chera kingdom in Cilappatikaram clearly explained the back round and places of kerala, but not in Tamilnadu as many scholars explained

Kerala is a place where the Bhagavathy or Kali cult is very prominent. In some district such as Palakkad, Thrissur etc, every Taluk has a Bhagavathy temple of repute. The rituals of

the temple has a unique tradition. There is Kolam, thullal. Thottampattu, Kalamezhuthu, kummatty, Melamakali and so on

The story of the epic is part of a living kannaki cult in Kerala exemplified by a Temples of kodungallurBhagavathy, AttukalBhagavathy Chenganur Bhagavathy, Palakkadu Bhagavathy Kurumpabagavathy in north Kerala and Mankaladevi in Tamilnadu Kerala border etc .

Cilappatikaram refers the development of the Kotravai worship. It evidenced that the Kannakiworkship should have connected with Kotravaiworkship in later period. According to V.T.Induchudan who carried out the research on kodungallurKurumbaBhagavathi temple, the bones and jewels of kannaki were buried, adapting the megalithic process in the Lord Siva temple of Chera kings. The grave is now a days treated as secret chamber, later the idol of kali was placed very near to it facing North.

In Cilappatikaram chapter 30 (lines 53-70) it is stated that the Mangala Devi temple stood on top of a high mountain where there were a number of peaks and bamboo trees, where there is a Subramonia temple and also a tank of cool water to which flows a number of springs. The description fits well with the Mangala Devi temple, near Kumuly, Which stands on a high ridge by the side of a tank of spring water. There are two temple buildings in a compound . The idols are destroyed. One of the two temples must be a subrahmonia temple and the other

that of Mangala Devi. The temple stands right on the border line between Kerala and Tamilnadu. From the description in lines 184 to 200 of Chapter 23, We can see that this was the exact place from where Kannaki is said to have ascended to heaven.

The Mangala Devi temple signifies the unity of ancient Tamilakam. The story of Kannaki might have been used by IlangoAdikal to glorify the three kingdoms of ancient Tamilakam and also its unity.

Among folk art forms of Kerala, "KovalanKathai" is based on CilappatikaramSome oracles of this cult used to be invited to recite it in the households during out breaks of small pox epidemics. This practice is now virtually forgotten. About a half-century back, When Tamil stage-plays were popular in the Kerala a favourite drama was based on this story.

The Cilappatikaram legend is directly recalled in the mythology of the Attukal Devi in Thiruvananthapuram. The offering of the cooked food items as propitiation and a worship to her is directly in the tradition indicated in the epic of the women gathering to minister to her requirements, feeding her when she wandered, angry, distraught and in agony over her physical and emotional sufferings. The Ponkala ritual is prevalent in several Goddess temples through out Kerala.

The communities such as Parayan, Panan, Pulluvan, Mannan, Velan etc., worshipped Folk deity goddesses called

kali, nili, kotha, kurumba, etc., and significantly, ottamulacci to be propitiated in magico-religious rituals, especially "Black magic". An image of this deity is placed outside the temple at kodungallur; women pilgrims used to remove upper garments exposing their breasts when worshipping .her, at the annual festival .

In southern districts of Kerala, a feature of Goddess festivals in Kumbham/Minam months is ritual singing of songs relating to the mythology. The narrative starts with the story of her incarnation from the third eye of Siva, and proceeds with the killing of Darukan and re-submission to Her "father" But the songs continue with the story of a marriage of the king of Vadakkan Kollam to the young daughter of Siva, Kali, who had been gifted by him to the Thekkan Kollam king. After marriage, the bride proceeded north by sea, and the groom south on foot. She met a goldsmith who gifted her with an anklet, which fell in to the sea. The anklet, when eventually washed ashore, was picked up by her husband, but when he sought to sell it through the goldsmith to the Pandyan at Madurai, he was falsely accused and executed. The rage of Bhadrakali fell on the gold smiths and the Pandiya king, whose head was taken by her to Kailasa, to be exhibited along with that of Darukan's There are several versions- ManimankaTottam, KannakiTottam, NallammaTottam, Mudippurapattu, etc.prevalent in kerala

The catalogue of drawings of the Goddess Mother in the repertoire of Mannan and Muthuvan functionaries included Kannaki, showing her as the "Single Breasted One".She is portrayed as a grieving figure on the first day , but day by day, Her anger and her power are depicted as increasing ,finally she is drawn as a mighty figure, with a sword in her right hand and one anklet in her left. The anklet is the tragically significant element in the epic, and the means for identifying her as the deity whose epic IlangoAdikal sang. Perumalai is a name near Marayur in Idukki district where we can found out the prevalence of Kannaki worship among Muthuvan tribes.

Conclusion :

There are definite evidences for kannaki worship in Kerala,Some people worship Kannaki by name considered her both as a widow and as well as a Deity. Temple rituals , Ballads and folk tales clearly indicate in this direction, If we accept the Oral tradition of Kannaki cult elsewhere in Kerala. Ilangovadikal work is only a literary fabrication than a piece of history.

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KINSHIP TERMS OF KURUMBER, MUDUGAR AND IRULAR OF ATTAPPADY -A COMPAR1TIVE STUDY

Dr.Darwin.L

Introduction

Kinship is commonly viewed as based on genealogy. One' relatives, in effect, are those with whom one has a genealogical connection. This notion of kinship as being based on Genealogy was made explicit by W. H. R. Rivers who defined -kinship ... as relationship which is determined, and can be described, by means of genealogie" (1924). More recently, Scheffler and Lounsbury used the same idea in their comment that "-where the distributional criteria are genealogical and egocentric, we speak of relations cf kinship" and refer to - "relations of genealogical connection" as "kinship proper..." (1971), thereby making central, in their view, the role of genealogical connections as the basis of kinship relations. Their view echoes that of Fortes who also saw the fundamental aspect of kinship to be genealogical connections since these "are universally utilized in building up kinship relations and categories" (1969).

Kurumbar

According to 2008 K1LA Base line survey report Kurumha population is around 2251. Kurumba is considered as a ' primitive' tribe in the list of scheduled tribes of Kerala. Their hamlets are found in both sides of the Bhavani River in

Attapady area of Palakkad district. Most of them are still food gatherers and also do shift cultivation. Near some of their colonies in the interior forest they cultivate ganja plants. Their staple food is used to be ragi but now-a-days they also use rice. Consumption of liquor is common among them.

Old Kurumbas wear very minimum clothes and young women wear rings, chains, and ear ornaments made of brass, tin, aluminium, plastic and glass.

Traditional houses of Kurumbas are built with bamboo, mud and wild-grass. They are made as linear structures with compartments, each to be occupied by a marital family. Usually two to three such families live together in such houses. Temporary huts are also made in the middle of cultivated land for guarding crops and destroyed after harvest.

They use bamboo, reed. and cane to make carrying vessels and baskets. Now-a-days they use vessels made of aluminium and pottery for cooking.

A hamlet is called Ooru and the head of the ooru is called Oorumooppan who administers the socio-political unit. He represents the Ooru in Interacting with Government Officials and settling inter-hamlet disputes, assisted by other social functionaries like Bhandari, Kuruthalai and mannookaran'. The bhandari serves as a treasurer to social functions and the mannokaran is a traditional agriculture expert. The society is divided into eight clans and various social functionaries are from different clans

Kurumbas worship both their traditional gods and the Hindu deities. They are fam for which-craft, and magical performances, and tradit onal herbal medicines. The families arc nuclear and they observe matrilineal inheritance. Kurumbas have marriage relationships with the Mudugar, another major tribal community found in the lower valleys of Attapady hills. They observe pollution around life-cycles. The dead are buried on the third day of the death.

Mudugar

The Mudugas are a small tribe with a population, of around 3000 people inhabiting mainly the Attappady area of Palakkad district (erstwhile Palghat) in north Kerala, bordering the Coimbatore district of Tamilnadu They are also seen spread in a few hamlets like Adivaram, Kalkothi, Kozhikoodam, Savakadu and Thanikandi in the border areas of Tamilnadu State.

The Mudugas were mentioned for the first time as a tribes known as "Mudukkan" in an order issued by the Madras Government m November 1938 and the census report of 1941 recorded a population of 1,193 "Mudugans" from the Malabar district There is some obvious confuspon or error in transliteration with regard to these terms "Mudukkan" or Muduan" Later both these names were replaced by the name "Muthuwar" in official records. The official list of scheduled tribes (1956) recorded them to be the same as the Muthuwars of Devikulam taluk of Kottayam district Though, some ethnographers, (Louiz 1962) support this with a view that a section of the "Muthuwans" (Muthuvans) of Kottayam may

have moved through the mountain tracts to the forest of'Attappady valley. the fact remains that the Mudugas and the Muthuvans exhibits no similarities and they represent entirely different groups.

It is also noted that the name "Mudugas" have been referred in-correctly as Mudukkan, "Mudugan", "Muthuwan" and "Mudugar" by both the ethnographers and the census enumerators However, to avoid further confusion it is preferred here to use the name "Mudugas" for this tribe as followed by A Aiyappan (1958), Funer- Heimendorf (1959) and P R G Mathur (1977).

Irular

The Irula of Attappady are of Tamil Origin and formerly belonged to Coimbatore district of Tamil Nadu. The Irulas are the immensely .dominant Tribe of Attappady derive their- home from their own description of their colour as Irula (pitch black) There are 53 hamlets in Attappady.

The Language of the Irula has some resemblance to that of the mudugas and the marked differences between the two are in terms of terminology, style and pronunciation marriages are exogamous and are generally after proverty. Marriage by purchase or service is popular even now. Parija panem (bride price) is paid to the brid's father, the amount rates forn rupees five to fifty and payment is to be completed before the usual ceremony Polygamy is a common feature, while polyandry is forbidden.

Aim of the Study

The goal of this paper is to relate formal analysis of kinship terminologies to a better understanding of who, culturally, are defined as our kin. Part of the paper begins with a brief discussion as to why neither of the two claims: (1) kinship terminologies primarily have to do with social categories and (2) kinship terminologies are based on classification of genealogically specified relationships traced through genitor and genetrix. is adequate as a basis for a formal analysis of a kinship terminology.

The way in which a kinship terminology constitutes a structured symbol system is illustrated with both the American/English and the Shipibo Indian (Peru) kinship terminologies. Each of these terminologies can be generated from primitive (or atomic) symbols using certain equations that give the structure' its form and where the structure is

constrained to satisfy two properties hypothesized to distinguish kinship terminology structures from other symbol structures. The structural analysis predicts correctly the distribution of kin types across the kin terms when the atomic kin terms/symbols are instantiated via the primitive kin types. In addition, features of the terminologies that heretofore have been assumed to arise for reasons extrinsic to the internal logic of the terminology are shown to be a consequence of the logic of how the symbol structure is generated.

Comparison of Kinship Terminology

KINSHIP TERMS	KURUMBER	MUDUGAR	1RULAR
I.PRIMARY KINS 1. PARENT FATHER MOTHER	appanu avve	appe avve	ammen/ amme aggye
2. BROTHER ELDER YOUNGER	aNNaanu tambi	aNNe tambi	ayya tambi
3. SISTER ELDER YOUNGER	akkanu tanke	Akke tanke	akka tanke
4. SPOUSE HUSBAND WIFE	aaLaanu peNDu	aalan peNDu	aaLe peNDu
5.0FF SPRING SON DAUGHTER	magaanu magaalu	Mge Maga	mage maga
II. OTHER KINS GRAND PARENT 6. GRAND FATHER Father's Father Mother's Father	avvaanu avvaanu	acca acca	appye appye

7. GRAND MOTHER Mother's mother Father's mother	acci acci	acci acci	appye appye
III.UNCLE AND AUNT 8.FATHER'S BROTHER Elder Younger	doDDappanu cinnappanu	valyappe cinnappe	periyamme cinnamme
9.FATHER'S BRO'S WIFE Elder bro's wife Younger bro's wife	doDDavve cinnavve	Valyavve Cjnnavve	Periyaggye cinnaggye
10.MOTHER'S BROTHER Elder Younger	doDDamaamanu cinnamaamanu	Valyamaame Cinnamaame	Balamaame Cinnamaame
11.MOTHER'S BRO'S WIFE Elder Bro's wife Younger Bro's wife	doDDamaami cinnamaami	valvamaami cinnamaami	bala maami cinnamaami
12.FATHER'S SISTER Elder Younger	doDDamaami cinnamaami	Valyamaami Cinnamaami	Balamaami Cinnamaami

13.FATHER'S SIS'S HUS. Elder sister's husband Younger sister's husband	doDDamaama cinnamaama	Valyamaama Cinnamaama	Balamaame Cinnamaame
14.MOTHER'S SISTER Elder Younger	doDDavve cinnavve	Valyavve Cinnavve	Periyagge Cinnagge
15.MOTHER'S SIS'S HUS Elder Younger	doDDappanu cinnappanu	Valyappe Cinnappe	Periyamme Cinnamme
IV. PARENT-IN-LAWS 16.FATHER-IN-LAW Husband's Father W'lfe's Father	Maamanu Maamanu	Maame Maame	Maame Maame
17. MOTHER-IN-LAW Husband's Mother Wife's Mother	Maami Maami	Maami Maami	Maami Maami

18. Step Father Step Mother	Cinnappanu Cinnavve	Cinnappe Cinnavve	Cinnamme Cinnagge
V. PARALLEL COUSINS 19.FATHER'S BRO'S SON Elder than ego Younger than ego 20. FATHER'S BRO'S DAU. Elder than ego Younger than ego	aNNaanu tammaanu akkaanu tanke	aNNe tampi akke tanke	Ayye Tampi Akka am mi
21. MOTHER'S SIS'S DAU. Elder than ego Younger than ego	Akkaanu Tanke	Akke Tanke	Akka Ammmi
22,MOTHER'S SIS.'S SON Elder than ego Younger than ego	annaanu tampi	aNNe tampi	ayye tampi
VI. CROSS COUSIN 23.FATHER'S SIS'S SON Elder than ego Younger than ego	mayidinu mayidinu	macce macce	maccen tampi

24. FATHER'S SIS'S DAUGH Elder than ego Younger than ego	naadini naadini	Attiye Naati	aNN'a ammi
25. MOTHER'S BRO'S SON Elder than ego Younger than ego	mayidinu mayidinu	macce macce	macce tampi
26. MOTHER'S BRO's DAUG Elder than ego Younger than ego	naadini naadini	attiye naati	aNN'a ammi
27. SON-IN-LAWS Daughter's husband Brother's Dau 's husband Sister's Dau's husband	aLiyaanu aLiyaanu aLiyaanu	marumake marumake marumake	maRmage maRmage maRmage
28. DAUGHTER-IN-LAWS Son's wife Brother's son's wife Sister's son's wife	soje soje soje	marumaka marumaka marumaka	marmaga maRmaga maRmaga

29.BROTHER-IN-LAWS Elder sister's husband Younger sister's husband Husband's elder brother Husband's younger brother W ife's elder brother Wife's younger brother	koondanu mayidinu koondanu mayidinu koondanu mayidinu	koonde macce koonde macce macce macce	macca macca macca macca macca macca
30.SISTER-1N-LAWS Elder Bro's wife Younger Bro's wife Hus.'s elder sister Hus.'s younger sister Wife's elder sister Wife's younger sister	naadini naadini naadini naadini naadini naadini	koondi naati koondi naati koondi naati	attige naattini attige naattini attige naattini
31 OFF SPRINGS OF S1BIEINGS			
Elder Bro.'s Dau.	magaaLu	maga	maga
Younger Bro's Dau.	magaaLu	maga	maga
Elder Sis.'s Dau.	soje	marumaga	marmaga
Younger Sis's Dan.	soje	marumaga	marmaga
Elder Bro.'s Son	magaanu	mage	mage
Younger Bro.'s Son	magaanu	mage	mage
Elder Sis.'s Son	aLivaanu	marumage	marmaae
Younger Sis.'s Son	aLiyaanu	marumage	marmage

32.GRAND SON Son's Son Daughter's Son	peeran peeran	peeramage pee ram age	peera peera
33.GRAND DAUGHTER Son's daughter Daughter's daughter	peertti peertti	peeramaga peeramaga	peetti peetti
34.MISCELLANEOUS Boy Girl Female child Male child		aaNu(viiNa) PeNNu(viiNi peNNumakka aaNumakka	aaNu (manuse) peNNu peTTepuLLe aaNupuLLe

Conclusion

The Kinship terminology of these three communities are given above, it shows that these three communities are living in a same place but these are different communities and they have different genealogy as well as they have different culture. According to the Kinship terminology comparison in Kerala can be identified the person's genealogy as well as his/her caste/community. This type of linguistic approaches will we very much useful for identify the caste and community. This is a very critical issue among the village officers in Kerala, because they are facing lots of fake caste/community certificate. This is one of the methods will be used in this field.

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ADVAIDA VEDANTA AND NATIONAL INTEGRATION

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Advaida Vendanta, "non-dualism", is the oldest living school of Vedanta. The role this great school of thought has played in redefining indian society through the millennia is amazing. From the independent struggle, led by Rajaram Mohan Rai, Balagangadhara Thilak, Mahatma Gandhi and others, to the anti-caste movement, led by Sree Narayana Guru, that helped wipe out the caste evil in Kerala, a plethora of social revolutions in the 19th and 20th century India owes their roots to the Advaita philosophy.

Spearheaded by Sri. Sankara, Advaita philosophy continues to be the ultimate answer to what is truth. The inquiry our forefathers started millennia ago with the simple query 'Nasadasith thadasith', finally culminated in Thathwamasi!' and changed a whole nation, nay, a world. Considered the premier school of Vedanta, Advaita is often interchanged with the word 'Vedanta' in most literature. Simply put, Advaita shows us the essential unity between Atman and Brahman:

नारायणं यद्यभुवं वासिष्ठं शक्तिं च तत्पुत्र पराशरं च
न्यासं शुकं गौडपदं महान्तं गोविन्द योगीन्द्रमथास्य शिष्यं।
श्री शङ्कराचार्यमथास्य पद्मपादं च हस्तामलकं च शिष्यं
तं तोटकं वार्तिककारमन्यानस्मद्गुरुन् सन्ततमानतोस्मि।।
सदाशिव समारम्भां शङ्कराचार्यं मध्यमां।

अस्मदाचार्य पर्यन्तां वन्दे गुरुपरम्पराम्।।

These verses salute the prominent gurus of Advaita, Narayana through Sankara and his disciples, upto the Acharyas of today. It is typical of Advaita philosophy that the first guru is called Narayana (Vishnu) in the first verse and Sadasiva (Siva) in the second.

Well-known modern institutions, like the Ramakrishna Math and Mission (led by Sri Ramakrishna Paramahamsa and Swami Vivekananda), the Self-Realization Fellowship (led by Paramahamsa Yogananda), the Divine Life Society (started by Swami Sivananda), Yoga Vedanta Center (led by Swami Vishnudevananda), the Chinmaya Mission (led by Swami Chinmayananda), and the SNDP movement (initiated by Sree Narayana Gurudevan) drew their inspiration essentially from the Advaita Vedanta.

In fact, Advaita's influence can be seen behind almost every socio-political change that had taken place in India since the 19th centuary. When Sankara came up with his first commentary on the Advaita, it did not quite catch the common man's imagination. Centuries later, it was Swami Vivekananda who put a practical, popular face to this otherwise complex school of thought.

Seeing a complacent nation reeling on its knees, Advaitin Vivekananda came up with a cool mantra : "Arise, awake and stop not, till the goal is reached." And, the nation did arise. As Vivekananda wanted, Vedantic wisdom started flowing from the deep, dark mountain recesses to the lowly,

living huts of the common man. It was a unique revolution, of a different kind.

Soon, several Advaitins followed suit. They all echoed Swami Vivekananda's clarion call:

"Stand up, be bold, be strong. Take the whole .responsibility on your own shoulders and know that you are the creator of your own destiny. All power is within you; you can do anything and everything. Believe in that. Do not believe that you are weak. Stand up and express the divinity within you."

A whole nation was alerted into action - a nation divided by factionalism, disunity and selfishness. Indians rose in drove to listen to their spiritual leaders fired up by the Advaita philosophy. The Advaitins fanned the nook and cranny of the nation with their message of oneness of all. It spread like a wild fire.

Advaita philosophy has finally begun to make sense to millions of average Indians who shed their lethargy and lined up to join socio-political movements that were to make sea changes in the country soon.

Advaita was making its dent in the India milieu and liberating millions of ordinary Indians who gladly dumped their selfish priorities for the cause of the nation and its people. They did it for the "Vasudaiva Kudumbakam" without expecting any personal gains : karmanyevadhikarasthe, ma bhaleshu kadacana. The quest for moksha as dictated by the Advaita philosophy was taking a new, selfless turn to action - from theoretical mokshaparam to the practical

jeevanaparam. Poverty- stricken, Indians might have been. But, mentally, intellectually and spiritually, they were growing richer and richer.

A divided people finally became one. As they say, Ekam sath vipraaha bahudha vabndanthi ! Advaita has succeeded in uniting a shaky and splintered nation into a powerful source of national pride and satisfaction. Indians have become karmotsuka, again.

A resurgent India started showing its colors. After 400 years of bondage, India became free at last. Advaita successfully played its traditional role as a liberator, freeing up a people and trailblazing a path of knowledge and opportunities before them.

In fact, it's the Advaita philosophy that has kept - and will be keeping - India's spiritual role in the world unassailable. As long as we've Advaita, we will be taken care of.

As Gandhiji said : "Esavasyam idam sarvam, yathkincha jagatyam jagath, thena thyekthena bhunjeedhah, ma ghritha kasyaswith dhanam ! (God is omnipresent, we should neither lust other's wealth nor refuse to share whatever little we have with others.) The Sanathana Dharma will never die as long as Indians hold on to the Isavasyopanishad."

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THE ANCIENT INDIAN CONCENT OF FAMILY DEPICTED IN NALACHARITHAM ATTAKKADHA

Dr.Muneer Sooranad

Nalacharitham Aattakkadha, one of the classic compositions of literature in Malayalam, is uniq for many of the features it possesses, the most notable among them being its multifacetedness. Unnayiwarrier, its author par excellence, proves his flexibility as a master creator in such a way that the work of art chages its form, tone and relevance according to the angle at and the method by which one approaches it; the revelations ranging from divine to human, spiritual to materialistic or from the gravitas of eternity to simplicity of mortality. It is but a natural urge that the intensity, depth and solidity of the human bonds depicted in Nalacharitham be redefined in todays light. Even though the work has its base in the Epic premises, the story unfolds exactly the way a family drama is treated in modern times and that serves as an excuse for the minute but apt modifications that he has brought forth in his version. It is safe to say that the human ambiance/domain created is universal in nature even though the milieu is set in a Royal premise. To sustain this effect, certain characters have been eliminated and some of his own roped in, a clinical surgery without a drop of bloodshed. In short, Nalacharitam puts forward an original framework of interpersonal and

intrapersonal interactions intricately rooted upon Man-Woman-Family relationships. To quote the great N.Krishna Pillai,"it is doubtful whether there has ever been any work of fiction in Malayalam that is as humanistic, philosophical and thought-provoking as Nalacharitam Aattakkadha"[1]

On the frist day, the audience is treated to some hight octance romance between Nala and Damayanthi that stemmed from an attraction that they felt for each other, the hearsay on each others qualities fanning the flame. Still, there are no overtures and the love is strictly platonic, taking into consideration the Indian traditional values that they both imbibed from their upbringing. It also reveals the nature of our domestic life and the concept of hierarchy thereof. The conversation between Damayanthi and the Hamsa, specifically created for the purpose of the character revelation of the former, also brings to light the depth of family relationships as seen in our cultural setting. When asked whether she would be married off to someone else, the heroine adopts an attitude of trust towards her family by answering that her father would not stand against her wish as her choice of live is befitting the social stature of her family.

"arnnavam thannilallo nimnaga chernnu njaayam
anyadha varuthuvan kunnu muthirnneedumo?"

Thus, we may persume that Damayanthi is so sure of the success of her affair with Nala, not just because of the intensity of the romance itself, but more so because of the

qualities attributed to him-desirable physique, exemplary character and conduct and social status- which were sure to impress her father. Another logical conclusion is that in the case of any important decision making/event, the father as the head of the family is the ultimate authority. And the father, in turn, takes these decisions not just according to his whims and fancies but the collective/generalised leanings of the society also play a huge part. So, Damayanthi is accurate in thinking that her father vis-a-vis the society will have a considerate view of their affair as both of them are royalty, almost equal in wealth, lineage and social standing. The poet cunningly uses the Hamsa as a representative of the society, an analyst who tries to interpret the interactions between the individual and the society, to see if the individual remains within the guidelines the society has put forth as general or acceptable patterns of social life.

> "Nallathu nallathinode cherenam; thava
> Vallabhanaparan thulyan nahi noonam
> Meghavaahananekkal balavaan
> Mohananganavanathi gunavaan
> Kamani ratna kanakangalude
> Ghadanaye ghdana ningalude
> Vishnu ramakku, nisakku sasanka-
> Numakku haran, nalanorkkil ninakkum"

This proposed pattern is dependent upon various such as identical mental vibes, physical proximity, amiabie relationships between the families and social recognition. So,

more than an intense romantic affair, what transpires between Nala and Damayanthi is noting but a classic "domestic arrangement for marriage" and, exactly for this "matchmaking" is the Hamsa being eloquent in front of the heroine about the qualities and attributes that Nala possesses. The poets deft remark that such matchmaking is inevitable for domestic stability is to be read anew in todays light at a time when families and individuals break apart because of the very lack of such harmony had reciprocity.

There is no doubt that the society that the audience come across in Nalacharitham is male chauvinistic and patriarchal. However, there are no obvious instances to show that the female characters are a suppressed or sidelined lot. To the contrary, there are many junctures in the story wherein the women make bold moves or take important decisions that are gladly lauded by their family as well as the society. “Swayamvara’’ is an example of how woman are treated; it gives a woman the power and puissance to choose her life partner. Even the Gods who came impersonating Nala had to capitulate in front of the heroines tenacity, vigour and perseverance-all of which come out in the form of a polite prayer. The renunciation of the divine in exchange for the human makes the scene the purest portrayal of courtship in Nalacharitham.

The way Nala woos Damayanthi in the garden shortly afterwards their marriage and the choice of words he uses for

the purpose highlight the poets vision on the exemplar attitude of a man towards a woman. The phrase 'kuvalaya vilochane' is used o describe her beauty whereas 'baale' shows his care for her as a girl yet to attain maturity. However, his addressing her as "Bhaimi" tells us that he does not take her lightly as she carries with her a long and respected lineage. The poets conveys the strong message that it is not force and struggle but mutual admiration and respectful love at the start of any relationship that provides it stability and longevity.

Under the influence of 'kali', Nala loses his place, kingdom and other luxuries. At this critical juncture, Damayanthi follows her husband to his misery in the forest despite repeated pleadings from her father to stay at his court. She thus proves beyond doubt that being a wife is not just a title or status but a Dharma based on devotion, commitment and selflessness. At the height of his ordeal, Nala even deserts his wife and goes astray. Even then, Damayanthi does not hate him. Instead she reveals the pragmatic facet of her character by reaching her fathers court and start an intense search for her missing husband.

Nalacharitha endors sacrifice and will power to overcome adverse sitation as the biggest in vestment in life. To quote N.Krishna pillai again he excels un lending a a rare sheen of orginality to his characters and this craftsmanship derivers from his acute sence of observation - men and women in tumultuous, hazardous situation, their instinctive methods of

survival, and above all the exotic, bizarre and versatile traits and guises of every day life."[2] All the characters. irrespective of their releative relevance, retain a sense of purpose and soulful energy throughout. But what makes Nalacharitham a romance nonpareil is the portrayal of step progress in the man - women relationship -- from mere curiosity and attraction to selfless sacrifice and reunion.

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SANSKRIT YAMAKA KĀVYAS OF KERALA

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A study of the Kerala Sanskrit Literature will show that the poets of Kerala have employed the *Yamaka* style skillfully. Kerala's substantial contribution to almost all branches of Sanskrit studies can be well observed in all researches.

In the field of *Yamaka* poems, the contribution of Kerala is evergreen. A thorough and deep inspection of it gives us a clear picture that *Yamaka* was vehemently used as a figure of the sound, from a very early period itself. It is quite difficult to locate the abundance of *Yamakakāvya-s* originated in Kerala. The story of Kerala poet Rudradāsa, who commented on the *Raghūdaya*, a *Yamaka* poem of Śrīkaṇṭha, is cited to show the popularity and acceptance of *Yamaka* compositions in Kerala.[1] It goes like this. He in his *Prākṛt* composition *Candralekhāsaṭṭaka* has made the *Vidūṣaka* to tell his maidservant that if she is to show her proficiency in poetry she must do it in the *Yamaka* style -"*yadi ātma vaidagdhyam darśayitum vyavasitāsi, tad yamakam karttavyam*". And in turn, the maid raises to the situation and readily composes the same.

The poets of Kerala had a special charm for *Yamaka* style. Vāsudeva was the earliest exponent of *Yamaka* and he belonged to the tenth century A.D. Since that time, till now the Kerala poets moved through the path blazed by him. From the centuries *Yamaka* was a productive as well as popular period in Kerala, several works were produced from different regions of Kerala. Among them, some survived the time wheel and others fell into oblivion. Rendering *Yamaka* poems was a pastime for the people of Kerala. There is the fine reference of a scholar named Uṇṇikkaṇṭan of Panniyampaḷḷi house who was fond of reciting or even composing *Yamaka* poems. This reference occurs in *Cakorasandeśa*, a message poem in Malayalam assigned to the fourteenth century A.D. of an anonymous author.[2]

> *vidyāmbhodheraḻakupoliyum kaivaliccārttupole*
> *śiṣyaśreṇīm diśi diśi taḻappiccu rudraprasādat |*
> *koṇṭor vaḷattum parimaḷamalappanniyampaḷḷiyuṇṇi-*
> *kkaṇṭan collum yamakamiha te tūṇam ākarṇanīyam ||*

Kerala is renowned for poets who have composed poems in the *Yamaka* style. Kerala has given birth to so many scholars, who were interested in *Yamakālaṅkāra* and produced many famous poems. S.Venkiṭasubramonia Iyer in his "Kerala Sanskrit

Literature - A Bibliography" mentions about nineteen *Yamakakāvya*-s of Kerala.[3] But only a few are available now.

The Yamakakāvya has a long history in the land of Kerala. In this regard, some outstanding *Yamaka* poets and poems are to be mentioned below. Twenty one *Yamakakāvya-s* traced from different sources are listed here. Apart from the listed works many other *Yamaka* works also have been originated in Kerala. But it would not be possible to prepare a complete list of them since most of they are still in the form of manuscripts. It is no doubt that findings of those hidden documents will lead to further studies in this area. Hence a few important and well known *Yamaka* poems of Kerala alone are dealt with here.

Most of the *Yamakakāvya-s* of recent origin are also not available. In the available ones, the usage of obscure wording to exhibit their mastery can be noted. Because of this, the comprehension and appreciation of *Yamaka* poem are not possible with out the interpretations and commentaries. Adding to the misery of the situation, only few works possess the interpretations and commentaries. Hence the situation warrants that none of the details can be omitted.

In the history of *Yamakakāvya-s* in Kerala , most of the contributions were from the side of Keralite Nampūtiri

Brāhmins. Among them, there were a lot of scholars having the same name. This makes confusion to identify the author of a particular work and its chronology.

Yudhiṣṭhiravijaya

Among the *Yamaka* poets from Kerala, Vāsudeva Bhaṭṭatiri[4], the Namputiri Brahmin of *Paṭṭattu* family occupies the first place. He is not only the first, but also the foremost in composing alliterative poems in Kerala. The fame of Vāsudeva was not limited to Kerala alone, it spread far and wide in India. Vāsudeva can rightly be considered as the father of *Yamaka* poems in Kerala.

It was said that his schoolmates used to taunt him for his stammer[5] thus-

ita ita vātu varunne, vettila tinnāññenikku vātuvarunne //

'Here comes *Vātu* (a colloquial form for *Vāsu*) and my mouth irks for chewing pan'. Another traditional verse regarding to Vāsudevabhaṭṭatiri is following.

vir̲akeṭuppān vir̲akeṭuttu

vir̲akeṭuttu vir̲akeṭuttu

which means: I took the firewood to tend the cold, the cold was tended and the firewood was used. Vāsudeva

Bhāṭṭatiri, the *Yamaka* poet can be credited with the authorship of four works viz; *Yudhiṣṭhiravijaya, Tripuradahana, Naḷodaya* and *Śaurikathā* employing alliteration. [6]

Among the works of Vāsudeva, *Yudhiṣṭhiravijaya* stands foremost in merit and popularity. *Yudhiṣṭhiravijaya* is a *Yamaka Mahākāvya* containing eight chapters called *āśvāsa*-s. It deals with the story of *Mahābhārata* in a short span of 934 verses. The poem is composed mainly in the *Āryā* metre. The *Yamaka* used is mainly *Pādāntyayamaka*, though the poet has at times employed various other types of *Yamaka*.

Tripuradahana

Tripuradahana of Vāsudeva composed in the *Yamaka* style consists only of three cantos called *āśvāsa*. Though it fulfils the other conditions of a *Mahākāvya* as stipulated by Daṇḍin and others, it cannot be considered as such on account of its small size. The poem describes the destruction of the three cities of the demon by God *Śiva*. The poem contains two hundred verses mostly in the *Ārya* metre in which the well known story is recapitulated. As in the *Yudhiṣṭhiravijaya, Pādāntyayamaka* is mainly used in this poem. Other types of *Yamaka*-s are also used here and there, especially towards the close of the cantos.

Śaurikathā

Śaurikathā which is also known as *Śaurikathodaya* is a *Yamaka* poem written in six cantos called *āśvāsa*-s. It contains four hundred and forty one stanzas. The poem is based on *Harivaṃśa* and deals with the story of Lord Kṛṣṇa. The *Āryā* metre is employed in this poem and the poet is seen imbibed to *Pādāntayamaka*. Though, the poem is written in Yamaka style the language issued is so simple that even a beginner will find it no difficult to understand it.

Naḷodaya

Naḷodaya, a *Yamaka* poem in four *āśvāsā-s*, consists of two hundred and seventeen verses composed in the *Ārya* metre. It is one of the best poetries dealing with the well known story of *Naḷa* and Damayantī as depicted in the *Mahābhārata*. Here the poet has used *Yamaka* in all the 'four' lines and after even at the middle of the lines. Many varieties of *Yamaka* are employed and this often hinders the enjoyment of sentiment. The adherence of *Yamaka* in all the 'four' *Pādā-s* has made the otherwise emotional theme a dry work. Inspite of *Naḷodaya's* drawbacks as a *Kāvya*, the poem had enjoyed great popularity throughout India.

Acyutalīlā

Dvitīya Vāsudeva (Vāsudeva II) was famed as Payyūr Vāsudeva.[7] He was the author of the works, *Devīcarita, Acyutalīlā, Satyatapaḥkathā* and *Śivodaya*. He is also known as Payyūr Bhaṭṭatiri and Vedāraṇya Vāsudeva. Gopālikā and Maharṣi were his parents. The name Gopālikā resembles the name of the Goddess of *Vedāraṇya* (*Vedāraṇya Bhagavati*). Vaṭakkumkūr Rāja Rāja Varma remarks that Vāsudeva got an infactuation for *Yamaka* (*Yamakabhrama*) from the reading of *Yudhiṣṭiravijaya* of Vāsudeva Bhaṭṭatiri. Payyūr Bhaṭṭatiri is a great scholar and master, but he lacks the expertise of Vāsudeva Bhaṭṭatiri in handling *Yamaka*. His works are highly appreciable. The use of simple wordings, the richness of feel (*rasa*) and profoundness of meaning demark his poetry in a separate domain, which are highly applaudable. *Acyutalīlā* is considered as one among the initial works of Payyūr Vāsudeva. This work includes a total of six *āsvasa-s*. The merriments (*līlā*) of Lord Kṛṣṇa is well described in this.

Devīcarita

Another notable work of Payyūr Vāsudeva is *Devīcarita*. It contains six *āśvāsa-s*. The ancestral deity Gopālikā is picturised in this poem. It is also one of the earliest works of the poet.

Satyatapaḥkathā

Satyatapaḥkathā is identified as another work of Payyūr Vāsudeva, which is also titled as *Satyatapaḥkathodayam.* It is presented in a narrative style, dealing with the family history and lineage. It contains three *āśvasa-s.*

Śivodaya

Śivodaya is supposed to be the last *Yamakakāvya* of Payyūr Vāsudeva. Only two *āśvasa-s* of *Śivodaya* are available so far and unfortunately they too are found missing. *Śivodaya* follows *Yamaka* in all four feet like *Naḷodaya*, which deserves special mention.

Raghūdaya

Śrīkaṇṭha Vāriar[8] is one among the prominent figures of all the Sanskrit poets of Kerala. He was the disciple of Rāghavavāriar, who made a commentary and interpretation named *Padārthacintana* for the renowned works *Yudiṣṭhiravijaya.* He adorned the positions of a poet, scholar and a reverent medical practitioner. He was under the patronage of the *Sāmūtiri* of Kozhikode. It is believed that his home was near to the Sāmūtiri Kovilakam at Kolattunāḍu in Kozhikode. 15th century A.D. is unanimously accepted as the period of Śrīkaṇṭha Vāriar. *Raghūdaya* and *Śauricarita* come under the

authorship of Śrīkaṇṭhavāriar. *Śrīkaṇṭhīya,* a work on logic is also attributed to him. *Raghūdaya* is a prominent work of Śrīkaṇṭhavāriar, which is modelled on *Yudhiṣṭhiravijaya.* It is also known as *Śrīkaṇṭhīyam.* It elaborates the story of Śri Rāma in eight *āśvasa-s. Raghūdaya* stands apart in fame among all other *Yamaka* poetries in the land of Kerala. It is rich in its theme and concept, selected terminology, style of presentation and the inducing of *Yamaka.*

Śauricarita

Śauricarita is another *Yamaka* poem composed by Śrīkaṇṭha. It is written in *Prākṛt.* The poem is divided into four parts known as cantos. It is modelled on Vāsudeva Bhaṭṭatiri's *Śaurikathā.* The poem describes the story of Lord Kṛṣṇa as mentioned in the tenth canto of the holy *Bhāgavata.* Though, he has composed *Raghūdaya* and *Śauricarita*, *Raghūdaya* is his masterpiece with its craftsmanship, poetic style and the use of fine *phraseology.* So also, Śrīkaṇṭha's fame very well lies in this poem.

Sītāharaṇa

Sītāharaṇa is one of the greatest and profound *Yamakakāvya* written by the eminent poet and visionary Nārāyaṇakavi. Only *Sītāharaṇam* the *Yamakakāvya* has been

accepted as a work of Nārāyaṇakavi.[9] The poem consists of fifteeen chapters. The great poet Vāsudeva Bhaṭṭatiri's eminent work *Yudhiṣṭhiravijaya* influenced the poet in composing *Sītāharaṇa. Sītāharaṇa* pictures the story of *Rāmāyaṇa* from the arrival of Mārica to the killing of Rāvaṇa, included in the *Daṇḍakāraṇya* section. But the subject matter of *Sītāharaṇa* is almost double than that of *Yudhiṣṭhiravijaya.* The poetic beauty in this poem is exquisite. Though it has limitations in the usage of *Yamaka,* apart from that, the poem satisfies all the qualities needed for a brilliant *Yamaka* poem.

Gourīkalyāṇa

Gourīkalyāṇa was pendown by Govindanātha.[10] Interpretation of *Gourīkalyāṇa* proved the fact that he was the deciple of Rāmavāriyar of *Karikkāṭṭuvāriyam* in North Malabar. It was also believed that Govindanātha belonged to Vāriyar community. Govindanātha lived during the first half of the 17th Century. Govindanātha has to his credit two major poems - a *Yamakakāvya* called *Gourīkalyāṇa* and another one *Śaṅkarācāryacarita. Gourīkalyāṇa* is a popular *Yamakakāvya* composed by Govindanātha, which includes 3 chapters. The poem is an adaptation of Kālidāsa's *Kumārasaṃbhava* and also the composition of the poem is modelled on Vāsudeva Baṭṭatiri's *Yudhiṣṭiravijaya*

Devīstava

Nārāyaṇa Mūssatu was born in 1873 in Ilayiḍattu Taikkāṭumana at Ollur in Thrissur district. Ilayiḍattu Taikkāṭumana was famous for preserving and following the traditions of *Āyurveda*. Nārāyaṇa Mūssatu is popularly known as Vaidyaratna Nārāyaṇa Mūssatu. His ancestors were scholars and dignitaries in *Āyurveda*. It was *Yudhiṣṭiravijaya* by Vāsudeva Bhaṭṭatiri which inspired him to enter into the realm of poetry. He was a great fan of Melputtūr Narāyāṇa Bhaṭṭatiri. He did not write much, but whatever he wrote was awesome. His major works include *Devīstava Yamakakāvya*, *Muktaka-s, Maṅgaḷaśloka-s* etc. Nārāyaṇa Mūssatu[11] had written *Devīstava* on the basis of his adoration to the poetic style of Vāsudeva Bhaṭṭatiri in *Yudhiṣṭhiravijaya.* His fascination towards *Yudhiṣṭhiravijaya* leads him to follow *Yamaka* a style of composition. It gradually became a reason for the creation of *Devīstava. Devīstava* was a psalm written in the *Yamaka* style which is a hymn as the name indicates. The poet praises Vāsudeva Bhaṭṭatiri in this poem. The lines in *Devīstava* are simple and eloquent.

Kucelakṛṣṇīya

Kārāyi Kṛṣṇan Gurukkaḷ[12] was born in 1855 in Otayat Vīdu, at Chirakkal Taluk in Kannur. His contribution in field of

literature was limited. But he was blessed with a gentle heart and enviable taste for poetry. Kārāyi Kṛṣṇan Gurukkaḷ, author of the well known *Ādityahṛdaya* also composed the noted *Yamakakāvya Kucelakṛṣṇīya.* This poem portrays the everlasting and sincere friendship between Kṛṣṇa and Kucela. The poem is not accessible now and still precarious about the number of chapters included in it. Ulloor. S. Parameswara Iyer in his work *Kerala Sāhitya Caritram* put forward the opinion that it is doubtful whether the poem was written in Sanskrit or in Malayalam.

Śrīsvayaṃvara

Śrīsvayaṃvara[13] is a *Yamakakāvya* consisting of four chapters of anonymous authorship. There is no evidence obtained in relation with the identify of the author and his place and period. This poem incorporates the story of Milky Ocean, incarnation of Goddess Lakṣmī and her marriage.

Rāghavavijaya

K. Kunjunni Rāja in his book "The contribution of Kerala to Sanskrit Literature" refers Iḷankunnathu Kuṛīri Bhaṭṭatiri and his poem *Rāghavavijaya.*[14] The other book which gives a negligible trace to this literary work is the *Saṃskṛta Sāhitya Caritram.* But here also the reference is restricted to

mere information about the poet and poem. Any other details regarding *Rāghavavijaya* is limited. But in the Oriental Research Institute and Manuscripts library of Kerala University, The manuscript of a work named *Rāghavavijayam* of an anonymous author can be found. But it is certain that there is only one manuscript which bares the name as *Rāghavavijaya* and has 15 chapters.

Rāmacaritam or Rāmāyaṇayamakakāvya

Maccāṭṭu Nārāyaṇan Iḷayatu[15] was born in 1765 in Cāntampaḷḷi Illam at Vaḍakkāñceri Maccāṭṭu province. His real name was Nārāyaṇan, and he was one of the illustrations astrologers of his period. As a poet Nārāyaṇan Iḷayatu wrote many books in Malayalam and Sanskrit. *Rāmacarita* or *Rāmāyaṇayamakakāvya* one of the most famous *Yamakakāvya-s* of Maccāṭṭu Iḷayatu consists of sixty one *śloka-s*. It is composed in *anuṣṭub* metre. As the name suggests it is about the life story of Lord Rāma. The *Yamaka* used to compose the poem is understandable even to the children. And also it is an imitation of the poem named *Śrīrāmodantam*.

Santānagopāla

Kaḍattanāṭṭu Lakṣmy Tampurāṭṭi[16] was born in 1845 at Idavalam Koyikkal of Kaḍattanaṭṭu dynasty. *Śāstrasaṃvādam*

was her hobby. She was voracious reader and eloquent poet. When she became old she made her aloof from material pleasures and spent her time with holy books. *Santānagopāla* is a simple and beautiful poem by Lakṣmi Tampurāṭṭi. It is divided into three cantos. The poem deals with the story of Arjuna restoring to life the dead sons of a Brahmin. Her children's untimely death made her hug spirituality at once. This poem is composed by the poetess considering the repeated request of her elder son Śaṅkaravarma Tampurān.

Āryāstuti

The author of the poem *Āryāstuti*, Kunnattūr Bhaṭṭatiri was a scholar, poet and a light hearted person. He was born in 1879 near the famous Perumaṇam temple. He was a notable scholar in *Vedaśāstra* in his time. *Tilaparvatadānam* and *Śrīkṛṣṇacintāmaṇi* were the famous works of Kṛṣṇan Bhaṭṭairi. Among the books *Tilaparvatadānam* gained more popularity. It is a short *Yamaka* poem composed by Kunnattūr Kṛṣṇan Bhaṭṭatiri.[17] It is considered as an *Aṣṭakam. Aṣṭakam* is a poem which discusses and concludes an idea within eight verses. It is composed in *drutaviḷambitam* metre. The usage of *Yamaka* in four feet can be traced in this poem. Through this poem the poet made it clear that he is an exponent in the field of using

Yamaka-s. *Āryāstuti* is included in the last part of *Tilaparvatadānam*.

Rugmiṇīsvayaṃvara

Rāma Kurup was born in 1847 as the son of Lakshmi Amma of Kuṭṭamattu family and Viṣṇu Namputiri of Pācca Illam. He is the uncle of Mahākavi Kuṭṭamattu and nephew of Kuñjuṇṇi Kurup, the famous Malayalam poet. He was well known by the name Kuṭṭamattu Ceṟiya Rāma Kurup.[18] Being the student of Kuñjuṇṇi Kurup, he gained popularity as a poet and dramatist. Ceṟiya Rāmakurup gained much popularity in literature as in medical field. His works reflect the efficiency of Vāsudeva Bhaṭṭatiri. Rāmakurup is definitely one among the top most *Yamaka* poets of Kerala. And perhaps we can consider him as the last Sanskrit poet who followed the *Yamaka* style. Kuṭṭamattu Ceṟiya Rāmakurup has written so many books in Sanskrit and Malayalam. *Rugmiṇīsvayaṃvara* is one of the famous works of Ceṟiya Rāmakurup in *Yamaka* style. It contains two hundred and one *śloka-s* in three *sarga-s*. Rugmiṇī's marriage is the subject under discussion here. The structure and style of the poem is commendable.

Sītāsvayaṃvara

Sītāsvayaṃvara is another important *Yamakakāvya* of Rāmakurup. Scholars, have classified it under *Mahākāvya.* As the name suggests, the theme of the work relates to the matters revolving around the *svayaṃvara* of Sītā. Sītā in the *Rāmāyaṇa* is the central figure in this poem. This work is not available now.

The *Yamakakāvya*-s mentioned above are well approved and accepted all along Kerala. The scholars consider Vāsudeva Bhaṭṭatiri as the pioneer in this field and he is crowned as the father of the *Yamaka* poetry in Kerala where he was born. It is true that the *Yamaka* genre of poetry, started from the period of Vāsudeva Bhaṭṭatiri. It flourished for a long time and it is considered a notable period in the history of Kerala Sanskrit poetry. It can truly be stated that Kuṭṭamattu Ceṟiya Rāmakurup was the last poet to compose a *Yamaka* poem with its all essential features, elements and completeness.

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A BRIEF HISTORY OF INDIAN CURRENCY SYSTEM

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The currency or monetary system is related to the control and regulation of the supply of money in a country. According to Prof. Shapiro, "The monetary system of a nation involves the overall set of laws and practices that control the quantity and quality of money in an economy". Prior to Indian currency act in 1835about 994 multiple types of gold and silver were in circulation in India. This Act bought uniformity in Indian currency system by issuing silver coins of 180 grain. Thus one-rupee silver coin was legal tender and the country was on Silver Standard.

With increase in the supply of silver in 1871, its value in terms of gold decreased considerably. This adversely affected India's foreign trade. This led to the appointment of Herchell Committee, on who's the recommendations of silver standard was given up in 1893.

With the Indian Currency Act of 1893, paper notes and gold coins were put into circulation and Indian currency was related to British pound. The exchange rate of India currency was at 1shilling 4 pence. Free coinage of silver was also stopped. On the recommendation of Fowler committee, the Indian Currency Act was passed on 1899which led to the

establishment of Gold Exchange standard. The circulation of gold was stopped. The currency consists of paper notes and token coins of silver and other metals. These were not convertible into Gold coins or bullion. The rupee coins were converted into gold at fixed rate of 1s-4d pre rupee only to make payments to Britain. On the recommendations of Babington Committee in 1920, the rupee was revalued to 2s-10d. The recommendations of the Hilton Young Commission led to the passing of the Indian Currency act of 1929 which devalued the rupee of 1s-6d. The gold exchange standard was replaced by the gold Bullion standard. According to the rupee notes were nor convertible into gold bars of 40 tolas at the rate of 27-7 annas- 10 pies per tola. But a purchaser was required to buy 1065 tolas of gold at a time. Gold was freely exported and imported.

The Great Depression of 1929 and some other factors led to the abandonment of the gold standard by England on 21 September 1932.The rupee was delinked from gold and linked with pound at the rate of 1s-6d under the Sterling Exchange Standard. According to it the rupee was inconvertible into bullion and currency consists of paper notes and metallic coin With the establishment of reserve bank of India in 1935,it was given the sole right to issue notes. It issued notes on the basics of proportional Reserve system ,whereby it was required to keep 40 per cent of total value of notes issued in the form of gold The Sterling Exchange Standard continued during the 2nd World War, when India adopted the Gold Parity standard after the establishment of international Monetary Fund. In this

standard, the rupee was linked with gold or US Dollar at 435per ounce of gold. In January 1976, the IMF gave up the Gold Parity Standard and allowed the Managed Floating exchange System. Under this System which is in operation at present, India is not expected to maintain and establish per values with gold or dollar. The rupee is not allowed to adjust itself to the different currencies in the basics of their demand and supply in the market. But this system of floating exchange rates is not one of the free flexible exchange rates but of managed floating. In case the exchange rate changes beyond a certain level, the Reserve Bank of India often intervenes to bring stability in the exchange rate.

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EVOLUTION OF STRUCTURAL TEMPLES FROM SACRED GROVES AND THE SOCIAL STATUS: A COMPARATIVE STUDY BASED ON KERALA SOCIETY

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Historians believe women were responsible for the rigorous formation of societies. The foremost inventors of agriculture were neverthless women (Craig White: 26.11.2001: www. lewrockwell.com).Ultimately the expansion of agriculture gave birth to the civilizations. Mother goddesses' cult is closely associated with this change in the society. The primitive stages of worship were includes the worship of nature, natural phenomenon and totemism. The reason behind these kind of veneration were nothing but the unknown and fearsome appearences of these forces. So there is a universal tendency to worship the unknown and the phenomenon beyond the understanding level of people. In primitive societies attributes like fertility and reproduction were looked as the primal features for the existence of mankind. Thus the earth and the woman were considered important unlike in the later period. From the prehistoric period we can see man as a social being .In those times it was considered as woman's duty to carry offsprings and bring them to the world. This ultimately gave her a status in the society. Her figure began to be worshiped in many societies. The mother goddess figurines

obtained from Harappan civilizations are the best examples of mother goddess cult in Indian subcontinent. Discovery of seated female figurine from Catalhoyuk pointing out the fact that the worship of Mother Goddesses were prominent even in 7500BCE. Reproduction was considered as a sacred process .Slowly, in ancient world people placed their worship in certain objects and these ojbects then developed as Idols. Earlier these idols were laid under certain trees such as Banyan tree, Wood Stone (Bhel-Koovalam), etc. Worshipping of trees might be done on the remembrance of their early settled pattern. Mother Goddesses were worshipped in almost every civilizations. The practice of Mother Goddesses can be seen in Egypt(Isis), Babylonia, Sumeria, Chinese ,Greek and Roman civilizations. Hand stencils are the evidence to establish the theory that the earlier artists were not mere men but many female artists were there too. All these instances are providing a basic idea about the then nature of the respective societies.

In Indian context the position of female members of the society has always been inversely proportional to the importance of female deities mainly after the Vedic period. Soon after the decline of the great Harappan culture (last part of 1800 BCE to 1500BEC) on the north west frontiers of India there began to rose another culture which was later called as the Vedic culture. Women were kept under subjugation and the society was patronised by a newly formed 'caste supervisers' the Brahmins. The basic foundation of Brahmanism was

patriarchy. It is evident from the evaluation of vedic gods. No important female deities were there in Vedic Pantheon. Ushas and Aditi were the examples of minor female deities during those period. Gradually the restrictions and regulations increased and this affected women in a two fold manner i.e firstly according to each ones' religion there were a pattern of social mobility. This very aspect is based on which caste they have born. And secondly as a woman she has to face the gender descrimination too. When society shifted from the practice of matriarchy (as it was a key feature of many primitive communities) to the rigid patriarchal societies women lost their power and equality. The steep decline of gender equality happened during the last phase of Early Vedic period. Women representation in Sabha and Samiti became a long forgotten dream. Society completely evolved into a patriarchal one during the Smriti era. This resulted the formation of the notion that woman should live according to the wishes of man. Despite being a major Brahmanical society there had a great Mother Goddesses worshipping culture in India as parallel to the mainstream Vedic pantheon. The parts where Vedic culture had no such upper hand became the fertile land for the thriving of these parallel cult. Maharashtra parts of Deccan, Karnataka and the whole of South India provided a better platform for such a worship. Jogamma, Lajja Gauri, the cult of Yoginis were some notable female fertility goddesses' movement happened in Central India. In extreme south we have many other female deities such as Kotaiva, Amman, kannaki ,kali etc. The

chronicle of Kannaki shows how important she was to that society. Mainly the information about the society was given by the then classical Tamil literature The Sangham poems and the numerous inscriptions of the Three Crowned (Moovarasar) kingdoms. These treatises all together recorded the socio political and economical scenario of the Tamizhakam. It was said that the Tamizhakam was a region between the two seas from Vengadam (Tiruppati) to Kanyakumari (Jacob Nayathod: 2016:17). Eventhough ancient Tamizhakam was much free from gender and religious stifle there were only one Goddess who served as a principal deity of the five tinais of Tamizhakam. Geographically Tamizhakam was divided into five geographical zones namely Kurinji, Marutam, Palai, Mullai and Naithal. Only Palai had a female land deity and it was Vanadurgga. But one of the principal deities of Tamizhakam were Kotaiva. This female deity got immense importance in the soceity.

Sacred groves are the abode of Mother Goddesses and the local deities. Devotees were free to approach these deities without the help of a middleman. But as Brahmanism enters in to the society the position of Grama Devatas and Desa Devatas became unimportant as the Vedic male supreme deities has taken their places. There were no absolute and fixed structure for sacred groves. From ancient period itself sacred groves were there through out India. It is believe that the deity placed inside the grove will protect the biodiversity and the

people in and around to it. The basic concept of the sacred groves lies on nature worship and the fertility cult .In general the female worshipping centres are mainly groves and they are known as the 'Bagavathikkavus'. Brahmanisation and Aryanisation strangled these tiny worshipping centres and the mainstream Vaishnava and Saiva cult annihilated them. The Bagavath is became knotted to the popular Hinduism. For the firm ground to the religious integration it became essential to link these local deities with the mainstream Hinduism for instance the seizing of Saktism and later produced it as a by product of popular Saivism.

Structural temples evolved in India during second century CE. It was influenced by the Buddhist and Jainist architecture. Regional variations can also seen in architectural patterns of the structural temples. Structural temples are somehow the improvised repetition of the common settlements of the people. In Kerala structural temples came into existence only after 8th century CE. The temples of Kerala exhibit an exclusive characteristic architectural distinction from the rest of India. The evolution of temples in Kerala from Open spaced to Hypaethral temples then to a full fledged structural temple was a long taken one. All these structures resembles to the then existing rites and norms in the society. It is clearly indicates that the structures represents the social mobility of the people. In sacred groves the accessibility to the deity is comparatively a painless deed compared to the well established structural

temples. This is a clear indication that how the structures can prevent the movability of people through social rites and rituals. In structural temples the rites are more complex and crude because it is embraced a well laid socio-religious regulations around it. The various components of a temple represents distinct functions as it is seen in a common Taravadu of Kerala. The Gopura, Mandapa, Namaskara Mandapam, Sreekovil, Antarala, Garbhagriha etc. are the common features of a Kerala temple. In a common household too these structures can be seen as recurring throughout.While in Sacred groves these structures are absolutely absent and it is providing social access too. In Kerala there are Sacred Goves for almost every communities. It is unlike the structural temples in this part of the world. Structural temples are more Brahmanised and manifest the most rudimented social norm

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THE ROLE OF MANUSCRIPTS IN THE FOUNDATION FOR SECOND CHERA EMPIRE

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A new phase opened in the ancient history of Kerala, when historians attempted to reconstruct the history of Second Chera Kingdom. The discovery of new sources marked the beginning of unending discussions and debates about the chronology of Second Chera rulers. Though the historians have expressed various suggestions regarding the chronology of rulers, most of them generally accept the credibility of fixing the year 844 A.D. as the date of coronation of Sthanu Ravi. It was Elamkulam P. N. Kunjanpillai who discovered this date with the help of an astronomical work of Sankaranarayana called *Laghubhaskariya Vyakhya*. But a critical reading of the *Laghubhaskariya Vyakhya* and recent interpretations of the political history of Tamilakam during the 9th century A.D., questions the validity of fixing the date of coronation of Sthanu Ravi in 844 A.D.

Though historians were able to discover various inscriptions of Sthanu Ravi from Kerala, all these lack the exact date of his coronation.[1] Just mentioning the regnal years of the monarch. Among them the most important inscription is Tarisappalli inscription which was issued during the 5th

in Vattezhuthu characters and the language of the record is Tamil. By issuing this copper plate certain rights and privileges were given to a church at Tarisappalli. As the church is no longer in existence, it is impossible to find out its location. The Venad ruler Ayyan Adikal Thiruvadikal issued this inscription.[2] The other important personality who was there during the time of issue of the copper plates was Vijayaragadevar, the then Koyiladhikarikal.

As these available inscriptions of Sthanu Ravi lack exact date, scholars depended paleography for determining the age of inscriptions. T. A. Gopinatha Rao tried to determine the age of the documents by using paleography. He examined Kottayam Syrian Christian. Plates and found out the fact that the inscription No. 1, which is older than No. II. is written in fine Vattezhuttu characters of about the latter half of the 9th or beginning of the 10th century A.D. "From the formation of the characters employed herein we may fix the age of the document as the ninth or the earlier part of the tenth century A.D."

Since the document does not give anything beyond the bare reginal year, it is insufficient for the calculation of the date of the king Sthanu Ravi. The discovery of Tillaistanam inscription gave impetus to the efforts of historians to fix the regnal years of Sthanu Ravi. With the help of Tillaistanam inscription[4], scholars came to the conclusion that the king Sthanu Ravi ruled over Kerala in the ending decades of 9th century AD. T. A. Gopinatha Rao believed that it was issued during the reign of Rajakesarivarman Aditya 1, who uprooted the Pallava Dynasty and extended his dominions over the whole

of Tondainadu. Aditya 1 lived in about the second half of the ninth century. The appearance of Sthanu Ravi along with Aditya Chola I in the inscription was a strong evidence to fix the date of Sthanu Ravi no earlier date than the last quarter ofthe ninth century.[5]

The Tirunandikkara inscription gives more details regarding Vijayaragadevar[6] who appears in the Tarisappalli inscription as the then Koyiladhikarikal.It gives the details of a gift of gold to the temple of Tirunandikkarai by Kizhanadikal, the queen of Vijayaragavadeva and the daughter of Kulasekharadeva. From the details given by the inscription it can be inferred that Vijayaragadevar was the son-in-law of Sthanu Ravi, because his wife Kizhanadikal was the daughter of Sthanu Ravi. The Tiruvottiyur inscription[7] of Paranthaka Chola registers a gift of gold by princess Nili the daughter of Kerala king Vijayaragadeva. These facts also helped the historians to fix the date of Sthanu Ravi to the closing decades of 9th century AD.

There are other available Inscriptions of Sthanu Ravi. The copper plate which was discovered from Muvidathu Mercherillam at Thiruvalla belongs to the seventeenth year of the reign of the king Sthanu Ravi.[8] 'Irinjalakuda stone inscription belongs to the 11th year of his reign'.[9] All these inscriptions provide nothing beyond the bare regnal year and it is therefore not possible to fix his age from these records.

The arguments of some scholars with newly discovered inscriptions would give another dimension to this argument. T.

V. Mahalingam writes about the Pallava-Chola relations in the first half of the ninth century A.D. It was believed that Tillaisthanam inscription belongs to the period of Aditya I. Mahalingam says that it was issued during the time of Sri Kantha. He argues that the Cholan who overran Tondainadu was Sri Kantha Chola of Pottapi line and it was not AdithyaChola I.[10] This view is accepted by M.G.S. Narayanan.

The political scenario in south India during the 9th century is helpful in assessing the role of Sthanu Ravi. In the beginning of 9th century witnessed the reign of Dantivarman in Pallava kingdom. "Dantivarman's various inscriptions were discovered from different parts of Pallava kingdom. Dantivarman has inscriptions dated up to his fifty first year, thus yielding 846 A.D. as the probable last year of that ruler and the initial year of his successor Nandivarman."[11] But from his 22nd year to 48th year (817 A.D-843 A.D) no inscriptions are available. This created a big vacuum in Pallava history from 817 A.D. to 843 AD.

T. V. Mahalingam explains what happened during that period with the help of inscriptional evidences. He argues that in Rashtrakuta Empire, Amoghavarsha, ascended the throne immediately after the death ofGovinda in 814 A.D. At that time Amoghavarsha was a child and he lost his crown for a short time as a result of palace intrigues. The Surat plates of Karka of Gujarat dated in 821 A.D. describes the restoration of Amoghavarsha to the throne. He borrows the words of A.S. Altekar The rebellion should have occurred sometime between 816 A.D. and 821 A.D..."[12] T. V. Mahalingam says that

probably Dantivarman was involved in that palace intrigues in Rashtrakuta Empire and probably helped Amoghavarsha in establishing his authority. It was resented in the Pallava country. Sri Kantha used this opportunity to establish the glory and independence of Tondinadu. He appointed Abhimana Siddhi, a member of Pallava family, on the throne at Kanchi. This infuriated Dantivarman who came with Rashtrakuta army to re-establish his authority. But Rashtrakuta army was defeated by Sri Kantha with the help of Pandyas. Here, Tillaisthanam inscription was used to prove the Chola occupation of Tondainadu by Sri Kantha. The notable thing is that the name Sthanu Ravi appears in this inscription. It questions the authenticity of fixing the regnal years of Sthanu Ravi with the help of Leghubhaskariya Vyakhya.

M.G.S. Narayanan does not consider the Tillaisthanam record for identifying Aditya Chola 1. He states that the Tillaisthanam record was not issued during the reign of Aditya Chola, but it was issued during the reign of Sri Kanda[13]. Tondainatu Pavina Cholan Palayanai Ko Kandan alias Rajakesari was a Potapi Chola ruler called Srikanda Chola who ruled from 817 AD and 845 AD. As the coronation of Stanu Ravi was in 844 AD, the joint action of both the rulers was placed in 844-45 AD.

M.G.S. Narayanan argues that the joint military action of Sri Kantha and Sthanu Ravi took place 844-45 A.D.[14] But it cannot be accepted because, T. V. Mahalingam explains what happened in Pallava kingdom during absence of Dantivarman's inscriptions from 817 A.D. to 843 A.D. The appearance of 49th

year inscription of Dantivarman in 844 A.D. indicates that he was able to re-establish his authority before that year. So Dantivarman-s attempt to re- establish his power took place in or before 843 A.D. Another fact is that, even after the death of Sri Kantha, Cholas of Pottapi line continued their authority over Tondainadu. Dantivarman could not defeat Sri Kantha. Sri Kantha died as a powerful king of Tondainadu.[15] After the death of Sri Kantha, Dantivarman gathered his forces with the help of his son Nandixarman III. attacked the Tondainadu and re-establish his authority there.[16] Above all TA'. Mahalingam uses Tillaisthanm inscription to prove the occupation of Tondainadu by Sri Kantha in the first quarter of 9th century A.D. If we accept the view of M.G.S. Naravanan and place Tillaisthanam inscription in 844-45 A. D., the occupation of Tondainadu by Sri Kantha Chola of Potapi would be a myth.

The political events in Tamilakam during the first half of the 8th century can be summarized like this. Sri Kantha Chola of Potapi line occupied Tondainadu. The occupation of Thondainadu invited the attack of Dantivarman, and in this battle, Sri Kantha got the support of Stanu Ravi. All this happened in the first quarter of the ninth century A.D. The appearance of Sthanu Ravi in Tillaisthanam inscription placed the regnal years of Sthanu Ravi in the first quarter of ninth century A.D.

Now it let us analyse the view of Elamkulam P. N. Kunjan Pillai. With the help of the Laghu bhaskariya Vyakhya, Elamkulam P. N. Kunjan Pillai was able to calculate the exact date of the ruler's coronation.[17] Till then historians were not

sure about the exact date of coronation of Sthanu Ravi. So, the emergence of the so called Second Chera Empire and its chronology was under suspicion. It was the interpretation of Elamkulam P. N. Kunjan Pillai that ended the controversy of the regnal years of Sthanu Ravi. It also gave a strong foundation for the reconstruction of the chronology of Second Chera rulers.

But a re-reading of the work Laghu bhaskariya Vyakhya or the Commentary on Laghu bhaskariyam gives a new picture about the ruler. A close examination of the work reveals the fact that the name of the ruler who is mentioned in this work is another ruler named Ravivarma. The word -sthanurjayathi, that appears in the opening stanza, was interpreted as the name of the king Sthanu Ravi by Elamkulam P. N. Kunjan Pillai.

P.K. Narayana Pillai who edited the work LaghubhaskariyaVyukhya says It praises the ruler Sthanuravi, who was the patron of the astronomer, although all the terms used to describe the object of the praise are also equally applicable to Siva'.[18] The meaning of the Sanskrit word 'Sthanu' is Lord Siva. Acareful reading of the opening stanza proves the fact that the author ofthe work (Sankaranarayanan) was praising the God 'Lord Siva'.

Elamkulam P. N. Kunjanpillai took a word 'Sthanu' from the opening stanza. combined it with the actual name of the ruler 'Ravivarma'. Thus he eliminated the place of Ravivarma in the history of Kerala and wrongly identified Sthanu Ravi in the place of Ravivarma.

If the opening stanza is about the king Sthanu Ravi, his name should have appeared again in the work. But the word - Sthanuravi' cannot be seen anywhere in the work.

Elamkulam P. N. KunjanPillai argues that the name 'Sthanu' is an epithet of Ravi Varma.[19] But this argument cannot be accepted because, he was not able to explain how the king got such an epithet. There are four available inscriptions of Sthanu Ravi. In all the available inscriptions of the king, he is described as Thanulravi (Sthanu Ravi). So it can be inferred that Sthanu is a part of his original name and it does not represent any epithet of that king.

Again in this work the ruler Ravi Varma is mentioned along with many titles such as Kulasekhara,[20] Keralavamsaketuh,[21] Nrupendra,[22] Bharata,[23] Avaniravih.24 If 'Sthanu' was a title of the king, it should have appeared in the work. But nowhere he is mentioned as Sthanu Ravi. That means Sthanu was not a title of the ruler. It clearly shows that the ruler who is mentioned in this work is another king called Ravi Varma.

The work Laghubhaskariya Vynkhya clearly states the name of the ruler. Throughout the work the name of the king is mentioned in different ways as Ravi, Ravivarma. Ravivarmadeva. As the name of the ruler is clearly stated, there is no need for assuming the name of the ruler. Thus it is impossible to accept the argument of Elamkulam Kunjanpillai that the ruler who is mentioned in the Laghubhaskariya Vyakhya is Sthanu Ravi.

In short, these are the main points of the argument. In Laghubhaskaraiya vyakhya, the word sthanu appears in the opening stanza only. The name of the king is clearly mentioned in the work as Ravivarma and not Sthanu Ravi. The author of the work gives so many titles, except 'sthanu' to Ravivarma. As there is no word 'Sthanu Ravi' in the work. it is clear that Sankaranarayana, the author of LaghubhaskariyaVyakhya, was praising the God Lord Siva in the Opening Stanza. Thus, the king who was mentioned in *Laghubhaskariya vyakhya* is another ruler called Ravivarma.

In the light of the forgoing discussion, it can be concluded like this. The new interpretations given by scholars to Tillaisthanam inscription places its date in the first quarter of the 9th century. The appearance of Sthanu Ravi in that inscription places his reign in the first quarter of the 9th century A.D. Thus the view of Elamkulam P. N. Kunjan Pillai on the initial year of Sthanu Ravi cannot be accepted. He calculated the initial year of reign of Sthanu Ravi was in 844 A.D. The king who is mentioned in Sankaranarayaneeyam or Laghubhaskariya Vyakhya is not Sthanu Ravi. It is another ruler known as Ravivarma. He became the ruler in 844 A.D. He continued his reign up to 869 A.D. As there is no other record of Ravivarma available after 869 A.D., it is difficult to find out the last year of his reign. The presence of Sthanu Ravi in Tillaisthanam inscription validate the fact that the ruler Sthanu Ravi had started his reign much earlier, most probably in the first quarter of the 9^{th} century. Thus the Manuscript

Sankaranarayaneeyam plays an important role in determining the chronology of Second Chera rulers.

End Notes

1. T. A.S., II, no.9(1), pp. 62-70
2. Ibid.
3. Gopinatha Rao T.A., Travancore Archaeological Series, Vol. II, Trivandrum, 1920, p. 62.
4. T.A.S., II, no.9 (II a), pp.76-77
5. Ibid., p. 77
6. T.A.S., IV, no.36, pp. 144-5
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8. Ibid-.P-SS.
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11. Mahalingam T.V., Problems in Later Pallava Chronology and Genealogy, p.51.
12. Altekar A. S., Rashtrakuta and his Times, Oriental Book Agency, Poona, 1967, p. 74,
13 M.G.S.Narayanan, Op. Cit., p. 65
14. Ibid., p. 79
15. With the help of Dalavaypuram copper plate, Mahalingam says that Sri Kantha Chola of Pottapi line was ruling over Tondai country or the Pallava territory as an independent

king. The use of the word tangia in the past tense clearly points out that Sri Kantha was not then living, but dead.

16. Mahalingam T.V., An Interregnum in Pallava History, p. 71.

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20. Narayana Pillai, P.K., op. cit., p. 44.

21. Ibid., p. 46.

22. Ibid., p. 48.

23. Ibid., p. 6.5

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SUBTITLING: PERCEPTION AND RECEPTION

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Abstract

As India a multilingual nation, go for programmes on television, films, documentaries etc. dubbed into regional languages to reach the wider audience. India is said to be a dubbing country, subtitling has also become essential for everyday communication. There are many people who watch TV programmes or films either online or on screen in English or language not familiar to them need subtitles. This scenario in the field of communication and entertainment plays very crucial role for subtitling. This article provides an overview of the art of subtitling, the terminology used, strategies, pros and cons, changes and developments in the field.

Keywords: Audiovisual Translation, Dubbing, Voice – over, Subtitling,

Introduction

Man live in a society which is almost dependent on mass media. The boom and prominence in mass media has brought a considerable increase in the number of audio visual products and programmes. This caused need to communication which involves the production, distribution and consumption of

information among people who may speak different languages in different parts of the world or within the country.

Audiovisual translation (AVT) is a new field in TS. Audiovisual translation is a mode of translation characterised by the transfer of audiovisual texts either between two languages and cultures (interlingual) or within the same language and culture (intralingual). It is a simultaneous transfer of audio and visual language, thus denoting the processes in which a film or television program is made understandable to the target audience who is not familiar with the original source language. The most wide spread forms of AVT are dubbing, voice- over and subtitling. Dubbing is "the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication. It is the method in which the foreign dialogue is adjusted to the mouth and movements of the actor in the film". It gives the audience the sense of listening to actors really speaking the target language. Voice-over is a method used when a documentary, interview, feature film or TV programme, etc. is translated/adapted and broadcast approximately in synchrony by an actor or a journalist. In voice-over the original voice sound is either reduced entirely or turned down to a low level of audibility after a few seconds.

Subtitling is one of the audiovisual language translations (AVT). Subtitling is defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen. It is a type of language transfer on the screen and

one of the major forms of audiovisual translation. It gives an account of the actor's dialogue as well as the other linguistic information displayed on the screen and soundtrack. The Oxford English Dictionary defines 'subtitle as a caption appearing across the lower portion of a cinema screen or of the frame of a television programme, video recording etc and typically supplying a translation of the dialogue or a version of it for the benefit of the deaf and hard of hearing'. Subtitling as a linguistic phenomenon encompasses three basic perspectives:

- The relationship between the spoken and written language.
- The relationship between source language and target language.
- The relationship between complete and partial translation. (Lomheim, Sylfest 1999)

Díaz-Cintas &Remael (2007:8) provides a detailed definition of subtitling: "subtitling as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)".

The Specifics of Subtitling

The forerunners of subtitles are known as intertitles which are originated from silent films. Subtitling comprises

different subtypes but it can generally defined as a linguistic practice that shows a written text on screen purporting to convey the dialogues, the iconic elements or other material on the soundtrack such as songs (Cintas 2003:32). Linguistically one can classify subtitles into three types: intralingual subtitles, also known as captions in American English, where the language of the subtitles and the programme coincide and interlingual subtitles, where the spoken/written message of the original programme is translated into a TL and the third one bilingual subtitles are produced in geographical areas where two or more languages are spoken, as in Finland (Finnish and Swedish) or Jordan (Arabic and Hebrew).

All subtitled programmes are made up of three main components: the original spoken/written word, the original image and the added subtitles. Subtitles consist of one or two lines of text at the bottom of screen. Subtitles are run at a maximum speed of eight syllables per second for reading time (Nida, 2005), or with an average maximum length of 35 characters, usually consisting one or two lines (Gottelib, 2005).The spoken text of the source language is translated into a written text in the target language; consequently, some level of informality inherent in speech can be lost through translation. Tornqvist (1998, p . 10) in his book 'The problem of subtitling' mentions four main differences between translating written texts and subtitling, which can be stated as the criteria of subtitling field and he states;

1. The reader of translated text does not compare the source text with the target, while in the subtitle; this

comparison happens automatically especially if the viewer speaks the source language.

2. The translator of written text has more space to add explanations, footnotes, etc. when there is something difficult in the source text while the subtitler cannot do this.
3. The inter-textual translation involves translation from written text to written one, but subtitling involves the translation from spoken language into written text
4. In subtitling, extended massages have to be condensed to subtitling requirements which written texts have more space to present them.

Pros and Cons of Subtitling

Subtitles are distinct form of translation with its own set of advantages and disadvantages. The advantages of subtitling have led to becoming the supreme mode for the audiovisual world. But at the same time a subtitle imposes a lot of restrictions when compared to other forms of translations.

Pros of Subtitling

- The main advantage of the subtitles is that it does not replace source text. The viewer can enjoy the original soundtrack along with the subtitles.
- Subtitling helps the viewer to watch a foreign television program or film "without destroying valuable aspects of that material's authenticity" (Kilborn 1993, 646).

- It can be used as a language learning tool to improve the knowledge of foreign language. It also helps the viewers to understand the dialogue spoken by the characters on screen.

  For e.g.: Second language learners of English language cannot easily follow the dialogue delivered in English films. Here intralingual subtitling offers help to the viewers.
- If it is compared to other forms of AVT, especially dubbing it is comparatively cheaper.
- The use of taboo words in subtitling are comparatively low than dubbing.

Cons of Subtitling

- One of the main disadvantage of subtitling is it excludes illiterate population.
- It excludes sight impaired population.
- It is not an easy task for subtitler to subtitle cultural/linguistic/historic elements. It is also difficult to subtitle complex dialogues or messages.
- It is easy for viewers who know both the original and subtitled versions to detect mistakes.
- Unlike other forms of translations subtitling has linguistic, spatial, time limitations are also the factors of disadvantage.

Subtitling Strategies

Subtitling is quite different from other types of translation is that it involves both technical and contextual constraints. Subtitling requires all the skills that other modes require in terms of text analysis, subject expertise, language awareness of context, quality control etc. It also requires a good subtitler where he/she able to apply these skills within very rigid constraints of time and space, while adhering to specific conventions of quantity and form. Gottlieb is an eminent scholar in the field of media translation. He (1994) proposes a number of well-established norm-bound subtitling strategies to deal with a, range of problems including language and culture-specific ones. They are expansion; paraphrase; transfer; imitation; transcription; dislocation; condensation; decimation; deletion; resignation. The following table is taken from Gottlieb's (1992, p.166) categories of subtitling. This table consists of different types of subtitling strategies with the characteristics of each one.

Gottlieb's Typology of subtitling strategy

Types of strategy	Character of translation
Extension	Expanded expression, adequate rendering (culture-specific references)
Paraphrase	Altered expression, adequate content (non-visualized language-specific items)
Transfer	Full expression, adequate rendering (slow, unmarked speech)
Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.
Transcription	Non standard expression, adequate rendering (D; intended speech defects)
Dislocation	Differing expression, adjusted content (musical or visualized language specific item)
Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
Decimation	Abridged expression, reduced content (fast speech, low redundancy speech)
Deletion	Omitted expression, no verbal content (fast speech with high redundancy)
Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

According to these strategies proposed by Gottlieb (1992), it will help the subtitler in situations where he finds himself unable to render tricky idioms, culture/language-specific elements etc. His proposed strategies are helpful in understanding why the subtitler has chosen to translate in a certain method.

Subtitling Cultural Concepts: Case Study

The work of subtitler becomes more challenging, when he/she encounters the culture – specific concepts connected with culture, history, myth or folklore. The movie *Chemmeen*('prawn') is full of Culture – specific concept, and it represents the lifestyle of early fishermen folk in that lives only in a few villages of Alappuzha, Kerala.*Chemmeen* revolves around a lower-caste Hindu fisherman's daughter *Karuthamma* (played by Sheela), her love for the Muslim fish trader *Pareekutty* (Madhu), and her subsequent marriage to the Hindu fisherman *Palani* (Sathyan). The film also talks about the myth prevailed in their community. They believed that if a married fisherwoman loses her chastity while her husband is away at sea, '*Kadalamma*' or the sea goddess would consume him. The local dialect, beliefs, ethos of the fisher folk is well captured in this film.

Subtitling this film is even more challenging task to the subtitlers. Apart from myth, culture, folklore etc. The characters of this film speak the colloquial idiom of a fishing community that lives only in a few villages of Alappuzha. The

dialect that they speak contains words that are enigmatic even to the Malayalam speakers.

The English subtitled version of *Chemmeen* shows that not only utterances impossible to subtitle with the same functional effect, but also lists dialect, concepts, cultural references which cannot be find exact translation in TL. According to Asher there is no option but to sacrifice such dialectical variations completely because there is no English substitute for a vernacular dialect. In the beginning of the movie where Karuthamma is introduced chatting with Pareekutty, she address him as '*Kochumuthalali*', subtitler adopt the imitation strategy where he maintains the same form. Mostly imitation strategy is used to address the people. Another example imitation strategy used in this film is when Panchami reports Karuthamma's meeting with Pareekutty to their mother, *Chakki* she address her as '*iccecci*'. When Pareekutty address Karuthamma as '*valyamarakkathi*' the subtitler uses the term big momma fisherwoman which is not apt. In this movie there is a myth prevalent among the fishermen communities along coastal Kerala, which has no equivalent in the English – speaking culture. In this case subtitle used expansion strategy to make the subtitle more comprehensible. The area of the Kerala sea coast sees a very unusual phenomenon – at the onset of the monsoons, in which a large number of fish and prawns throng together. In Malayalam, the phenomenon is called '*chaakara* 'fish harvest' which cannot find an appropriate cultural equivalent. Hence the subtitler adopts transcription strategy.

Mannarasala Ayilyam which is one of the major festivals in Kerala, the reference to this festival in the film is omitted where the subtitler finds difficult to subtitle.

There is a song in the movie *'pennaale pennaale... 'oh colleen oh colleen...'*where Karuthamma gets an advice to retain her chaste. It is a good example of the culture specific intertextual inclusion, which is known in SL, but unknown for the TL viewers. Here the subtitler uses paraphrase and resignation methods. The beauty of the film lies in the dialect too. But it cannot be fully adopted in the screen as it is due its linguistic and technical limitations. The above mentioned are some of the examples which are adopted by a subtitler to provide effective subtitles. Like literary translation, we cannot use footnotes or explications in subtitling. Therefore we adopt such subtitling strategies to provide quality subtitles.

The world of audiovisual media is keep changing, and translation modes are also changing according to the technology and the demands of viewers. Advancement in digital technologies has changed our perception and reception towards audiovisual products, giving audience an unusual degree of control over the linguistic combinations in which they wish to watch a programme. An ever increasing demand for audiovisual genres and migrants around the world learn language of their host countries by watching subtitled programmes on television, DVD or the internet. In India, now a day's people prefers to watch programmes, interviews, documentaries, films of different languages with accompany of

subtitles. Subtitles also help make reading their native language educational as well as entertaining for children. Kothari (2004) carried out a successful project in India involving same-language (intralingual subtitles) subtitling of audiovisual programmes to foster children's reading skills by relating the phonetic sounds with the visual subtitles. Recently, we can see that films are marketed with subtitles with language preference for their distribution on DVD. This mode of audiovisual translation has undergone the greatest growth and it will continue to grow in future in academics, entertainment etc.

Conclusion

Subtitling is a prevalent audiovisual translation process in India. Earlier subtitling was only limited to international film or art films which were screened with subtitle. But in recent years the use of subtitling has increased in many areas. Documentaries, interviews, karokke etc. used to appear with subtitles and it shows how they are equally important like dubbing to reach the wider audience. The present article provides an overview on a most significant emerging mode of communication i.e. subtitling, its specifics, pros and cons strategies employed in subtitling and their functions respectively. The changing scenario of translation and the reform took place in media and digital communication offered subtitle as a form translation and innovation of the subtitle translation in the future. Few examples were discussed in this article from a subtitled Malayalam movie Chemmeen.

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VERSIONS AND TRANSLATIONS OF BIBLE IN MALAYAM

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Abstract

This article surveys the Bible versions and translation and gives a comparative examination of Bible translations in Malayalam. Protestant missionaries who arrived in South India in the early 18th century focused on translating the Bible in order to proselytize more effectively. From the 19th century, the Bible began to be translated into most Indian languages. This article also focuses on types of Bible, modern versions and the works related to Bible in Malayalam.

Introduction

The Bible is a collection of writings of different times, different languages, and varying character, dating from the 8^{th} century B.C. to the 2^{nd} century AD., which forms the basis of the divine service and doctrines of Judaism and Christianity and is considered by them as sacred. The Bible consists of the Old Testament, recognized as sacred scripture by both the Jewish and Christian religions, these books were written before

the birth of Jesus and The New Testament, recognized by Christianity only.

Study

The books of the New Testament are the product of the Christian movement following the birthday of the church on the day of Pentecost, sometime around 30-33 CE. The Old Testament, written in ancient Hebrew and partly in Aramaic, was completed between the third and second centuries B.C. It contains folk myths and legends (the book of Genesis), which to some extent may be traced to common Semitic traditions, such as the myth of the fall of the first people and the flood; historical narratives (the books of Samuel and Kings), which are an important source for the history of ancient Palestine and the neighboring peoples; a record of ethical principles and ritual prescriptions (the book of Deuteronomy, which includes the Ten Commandments); social and religious pronouncements (the books of the Prophets); philosophical reflections (the books of Job and Ecclesiastes); love lyrics (the Song of Songs); religious poetry (the psalms, many ascribed to King David, all of which are called the Psalter); and pseudo-historical narratives (the book of Esther).

According to tradition, the books of the Old Testament are divided into three parts: the Law (in Hebrew, Torah), or Pentateuch, the compilation of which is ascribed to Moses; the Prophets, which include -apart from the so-called prophets Isaiah, Jeremiah, Ezekiel, and the twelve minor prophets -.the

books of Joshua, Judges, I and II Kings, and others; and the Writings, or Hagiographa.

The Bible contains many different styles of writing such as poetry, narration, fiction, history, law, and prophecy and must be interpreted in context of those styles. It is the source of the Christian religion in that the Bible contains the words of God and how the Christian is to apply the words of God to his life. The Bible describes the origin of man in the Garden of Eden along with his fall into sin and out of fellowship with God. It then describes how God called out a special people to Himself, the Israelites. He promised the Israelites a future Messiah who would restore mankind's relationship with God. The Bible is the account of the work of God in history bringing to fruition His prophetic declarations concerning Jesus. Jesus was born of the Virgin, died on the cross, and paid for sins, just as the Bible prophesied in the Old Testament and fulfilled in the New. In short, the Bible points to Jesus, "You search the Scriptures, because you think that in them you have eternal life; and it is these that bear witness of me," (John 5:39).

Some say that the Bible is nothing more than fairy tales. But this cannot be for it contains great wisdom and truth and it has been verified throughout history as being accurate. Its historical accounts are flawlessly accurate. In fact, archaeology routinely demonstrates the accuracy of the biblical records concerning locations and events recorded in the Bible.

The Authors

Different human authors contributed to the Bible, which was written over a period of about 1500 years. The authors were kings, fishermen, priests, government officials, farmers, shepherds, and doctors. From all this diversity comes an incredible unity, with common themes woven throughout. The Bible's unity is due to the fact that, ultimately, it has one Author-God Himself. The Bible is "God-breathed" (2 Timothy 3:16). The human authors wrote exactly what God wanted them to write, and the result was the perfect and holy Word of God (Psalm 12:6; 2 Peter 1:21).

Despite the diversity of the Bible books and their separation in time, there are several unifying themes that run through both the Old and New Testaments:

- There is only one true God. He created all that is the universe and takes an active, ongoing and loving role in its maintenance.
- God loves His people of all races, nationalities and religions, and seeks their love in return.
- God created men and women with the power to choose between good and evil. We are called to do good by serving God and respecting our fellow human beings of the world. Evil is a constant temptation that we must do our best to resist.
- God seeks the salvation of all people, individually and collectively, from the power of sin and evil. God has

intervened directly in human affairs and has also sent the prophets and, finally, His Son Jesus, the Messiah or Christ, to help us with that salvation.

The Divisions

The Bible is divided into two main parts: the Old Testament and the New Testament. In short, the Old Testament is the story of a nation, and the New Testament is the story of a Man. The nation was God's way of bringing the Man - Jesus Christ - into the world.

The Old Testament describes the founding and preservation of the nation of Israel. God promised to use Israel to bless the whole world (Genesis 12:2-3). Once Israel was established as a nation, God raised up a family within that nation through whom the blessing would come: the family of David (Psalm 89:3-4). Then, from the family of David was promised one Man who would bring the promised blessing (Isaiah 11: 1-10).

The New Testament details the coming of that promised Man. His name was Jesus, and He fulfilled the prophecies of the Old Testament as He lived a perfect life, died to become the Savior, and rose from the dead.

The Central Character

Jesus is the central character in the Bible - the whole book is really about Him. The Old Testament predicts His coming and sets the stage for His entrance into the world. The New Testament describes His coming and His work to bring salvation to our sinful world.

Jesus is more than a historical figure; in fact, He is more than a man. He is God in the flesh, and His coming was the most important event in the history of the world. God Himself became a man in order to give us a clear, understandable picture of who He is. What is God like? He is like Jesus; Jesus is God in human form (John 1:14, 14:9).

A Brief Summary of Bible

The Old Testament

The Old Testament is the first of the two major sections of the Christian Bible. The Old Testament contains the sacred writings of the Jews. It was written over the period of roughly 1000 B.C. to 100 B.C., but it includes narration of events that occurred many centuries earlier and had been passed from generation to generation in oral form. The Old Testament was originally written in the Hebrew language with a few sections written in the Aramaic language.

There was no "official" list of accepted books of Jewish scripture until around 100 A.D. when Jewish rabbis revised their Scripture and established an official canon of Judaism,

rejecting some books not found in Hebrew versions of the Scripture. This revision accounts for the fact that Protestant, Roman Catholic and Orthodox Christians use slightly different versions of the Old Testament.

Jesus Christ, the central figure of Christianity, was born a Jew and practiced Judaism all His earthly life. Christianity began as a sect of Judaism and only emerged as a separate religion after large numbers of Gentiles had been converted. The Jewish Scripture had predicted the coming of a savoir, the Messiah, and Jesus fulfilled that role. So it is natural that Christians would retain the Jewish Scripture as part of their Bible.

The Old Testament tells the story of God's chosen people, the Hebrews, who were later known as Israelites or Jews. Sometime around 1800 B.C., God made a covenant with a man named Abraham to make of his descendants a great nation. The first few of these descendants migrated to Egypt to escape a famine in their own land. After many generations they had greatly increased their numbers but had become enslaved to the Egyptians. God sent a great leader and prophet, Moses, to lead the Hebrews out of captivity and into the Promised Land of Israel. During this time God gave Moses the Ten Commandments which are still considered the basis for a moral life by both Jews and Christians.

In addition to the Ten Commandments, the Old Testament lists many other laws about circumcision, dietary

restrictions, blood sacrifices, Sabbath observance, tithing, social welfare, crimes, social behavior, armies, qualifications of leaders, etc. These laws regulated almost every aspect of Hebrew life.

God intended for the Israelites to live according to His commandments and to show the truth of God to the entire world (Genesis 12:1-3). However, time and again, the Israelites lost sight of their mission and lapsed into idolatry, sin or narrow-minded nationalism. On these occasions, God called prophets, such as Elijah, Samuel, Jonah, Isaiah and many others, to lead them back to the right path. The Old Testament writings make no attempt to hide the fact that the Israelites and their leaders had many failings and flaws. Yet, through these flawed people, God was able to accomplish His purposes in the world.

The later Hebrew prophets foresaw the coming of a Messiah (meaning "anointed one"), a king who would usher in a golden era of peace and prosperity. More than any other nation, the Israelites looked to the future, to the coming of the Messiah, and to the fulfillment of God's promise to Abraham to make of his descendants a great nation.

The New Testament

The New Testament contains the sacred books that are unique to Christianity. All the New Testament books were written in the Greek language over the period of about 50 to

120 A.D. None of the New Testament books were originally written as part of a Christian Bible, but they were read at church services for instruction in the faith.

The collection of books we know as the New Testament emerged in the late second century, A.D. The church leaders accepted books they believed were based on eyewitness accounts of the events narrated, while rejecting many other early Christian writings. Eventually, the 27 books which form the present New Testament, along with the Old Testament books, became the Christian Bible as we know it today. The New Testament canon was formally adopted by the Synod of Carthage in 397 A.D.

The New Testament tells of Jesus' birth, life, ministry, death and resurrection, the growth of the early Christian Church, and predictions of the second coming of Jesus. Jesus was born sometime between 6 and 4 B.C. in the city of Bethlehem, and He was destined from birth to fulfill the role of Messiah or Christ (the Greek equivalent of the Hebrew word "messiah"). He lived an ordinary life for 30 years, and then He began His ministry among the Jews.

Jesus traveled from town to town, healing the sick and preaching about the coming kingdom of God. He taught that God's kingdom is a spiritual kingdom that is now growing among the faithful, and it will find its fulfillment in the eventual sovereign rule of God and defeat of all evil. Jesus said He will come again someday to bring God's kingdom to

fulfillment. He promised a wonderful eternal life after death for those who put their trust in God and obey His commandments.

Many of the Jews had expected the Messiah to be a great political and military leader who would defeat Israel's enemies, but Jesus saw His kingdom as spiritual rather than worldly. He taught the way to victory is not through force and violence, but through love, humility, and service to mankind. Jesus was not the type of "Messiah" the Jews had expected, and many of them rejected Jesus and His teachings. The religious establishment of Israel saw Jesus as a threat. His claims of divine authority and His refusal to follow some of their religious rules were usurping their authority over the people. This conflict ultimately led to Jesus' execution by crucifixion only three years after He had begun His ministry.

Three days after His death, Jesus' body was discovered missing from the tomb and over the next 40 days many people saw Him alive again, and He talked with His disciples. At the end of 40 days, He ascended to heaven, returning to God, His Father. Jesus' miraculous resurrection convinced many people that He truly was the Christ and their personal savior as well. Christianity was born, and Jesus' former disciples became its leaders. Throughout the New Testament, Jesus is portrayed as the Son of God, the fulfillment of the Old Testament prophecies of the Messiah, and as the means of our personal salvation from the power of sin and death.

Types of Bible

Bible translations are available in several different types. Here are just a few of the many different kinds of Bibles.

1. Traditional. Text only with minimal footnotes.
2. Study Bible. Such Bibles usually have extensive footnotes and explanatory notes next to the columns of text. They may also have extensive cross references, a narrative commentary, and maps. (Some also have a cyclopedic index and/or a concordance).
3. Reference Bible. Usually has a cyclopedic index (like an encyclopedia with a reference to the verse where the word or thought is used), a concordance (like a dictionary of common words with examples of their usage and verse references for each example), and maps.
4. "Place in Life" Bible. Have meditations and thoughts about issues of concern to people at a particular stage in life. There are versions of these Bibles aimed at men, women, sports players, recovering addicts, new believers, converted Jews, small group members, and many others.
5. One-Year Bibles. Divided into 365 readings for each day of the year, usually with each having a portion of the Old Testament, New Testament, Psalms, and Proverbs.

6. Chronological Bible. Entire Bible in one continuous story with narration to cover gaps and make everything flow. The four gospels are harmonized into one, for example, and the writings of the prophets are placed in the proper historical place in the books of history.

7. Pastor's Bible. Includes protocol outlines and recommended verses for hospital visits, weddings, funerals, and other events. Often have answers to frequently asked questions.

8. Children's Bible. Usually includes color drawings, maps, and simplified stories.

9. Parallel Bible. Has from two to eight translations side by side.

10. Other Specialty Bibles. The Serendipity Bible, The Quest, Key Word Bible, Leadership Bible, Hebrew-Greek Keyword Bible, "Here's Hope" Bible, Serenity Bible, and many others.

The Bible has been translated into many languages from the biblical languages of Hebrew, Aramaic and Greek. As of October 2017 the full Bible has been translated into 670 languages, the New Testament alone into 1521 languages and Bible portions or stories into 1121 other languages. Thus at least some portion of the Bible has been translated into 3,312 languages (http://www.wycliffe.net/statistics). Some people have the mistaken notion that the Bibles we have today are

unreliable because of constant retranslation. But the translations we have today are not the end of a long chain of translation. They are translated directly from Hebrew (O.T.) and Greek (N.T.) manuscripts. Actually the translation process has, for the most part, produced improved modern Bibles in several ways. Modern translations put the Bible into a more readable form.

Translations of the Bible into Malayalam began from 1806, and have been to some extent influential on the development of the modern language. The first attempt to translate the bible into Malayalam was done by Pulikkottil Ittoop (Joseph) Katthanar (later enthroned as the Malankara Metropolitan H.H. Joseph Mar Dionysius) and Kayamkulam Philipose Ramban with the support of Mar Dionatius the Great and Rev. Claudius Buchanan. Buchanan, a missionary who visited Kerala in the early 19th century, persuaded church leaders to translate the manuscripts into Malayalam and gave guidance to local scholars. At that time Syriac was the liturgical language of Christians in Kerala. Pulikkottil Ittoop (Joseph) Katthanar and Kayamkulam Philippose Ramban who were Malankara Syrian Christian monks initially translated few books of the Bible from Syriac to Malayalam. They were assisted by Timapah Pillay in language editing. Using the Tamil version translated by Johann Philipp Fabricius, they made a Malayalam copy. Bible Society of India (then an Auxiliary of the British and Foreign Bible Society) paid for 500 copies to be printed in Bombay in 1811. Timapah completed

the New Testament in 1813, but this was found to include vocabulary known only to the Syriac Christian community and not to the general Malayalee population. Now this Bible is known as the Ramban Bible.

After the Ramban Bible, it was Benjamin Bailey who continued the effort to translate the Bible into Malayalam and finally succeeded in accomplishing a complete translation. His translation of the New Testament was finished and published in 1829 and the Old Testament followed in 1841.

Hermann Gundert updated Bailey's version and produced the first Malayalam-English dictionary (1872). Other sources record that a Phillipose Rampan (c. 1780-1850) also translated parts of the Bible into Malayalam (History of Malayalam literature R. Leela Devi - 1977 ... who accompanied Kariattil to Rome wrote the first prose travelogue Varthamana Pusthakam, in Malayalam. His kristhyanukaranam is a translation of Imitation of Christ. Phillipose Rampan and Pulikkottil Ittoop Ramban (1740 - 1816) translated Bible into Malayalam).

Modern versions

Protestant

The Bible Society of India Kerala Auxiliary (established 1956) has made minor revisions to the Malayalam Old Version in 1910. A new Malayalam Common Language Bible project is ongoing and is available here.

Biblica has translated and published the New India Bible Version (NIBV) in Malayalam which was released in 1997. The World Bible Translation Center India provides the Easy-to-Read Version.

Catholic

In 1967 the Pastoral Orientation Center of the Kerala Catholic Bishops' Council started a new translation of the Bible and completed it by 1981. This bible is also known as the POC Bible.

Syriac Orthodox

The Syriac Orthodox Church uses the Peshitta version as its official bible and hence all the translations that were done within the church where that of the Peshitta.

Syriac Orthodox Bible Society and Vishudha Grandham

The Syriac Orthodox Bible Society of India published the translation of the Syriac Pesitta bible into Malayalam adopting a rather direct translation of the term "Holy Bible" as "Vishuddha Grandham" .The Translation was made by the famous Syriac scholar Curien Kaniyamparambil Cor-Episcopa. In 2015, this translation was made available online. This bible is used as the official Malayalam bible of the Malankara Syriac Orthodox Church.

Other Works

Vishudha Sathyavedapusthakom: Revised Modern Malayalam Bible

The Vishudha Sathyavedapusthakom, the translation of the Bible by Bro. Dr. Mathews Vergis in modern Malayalam language was released on 22 December 2000.It is a collection of 66 books. Many had attempted to revise the 1910 edition of the Bible in the Malayalam language by the Bible Society of India, but none of them became popular and the outdated translation continued ignoring the rapid growth of the Malayalam language - which included even the modification of the alphabets. Bro. Dr. Mathews Vergis took into consideration all these factors and made the translation with unique, user friendly features not found in any other translations of the Bible in Indian languages.

New World Translation

In 2009, the New Testament of the New World Translation of the Holy Scriptures was released in Malayalam by Jehovah's Witnesses. The full version was released in 2016. Use of commonly used words instead of outdated expressions, extensive cross references, topic overview of Bible books, footnotes on alternative renderings, bible word indexes and glossary pertaining to Bible lands on measures and timelines are some features of this translation. Digital version of the Bible is available in PDF and electronic formats for tablet and

mobile devices via the free JW Library app available in app stores.

Online versions

- Sathyavedapusthakom - was published on 15 August 2014 with online bible reader and download options for Windows Desktop, Android, iOS and MacOS. By God's Own Language
- The Complete Malayalam Bible in Unicode was published online on 14 August 2004. By Nishad H. Kaippally.
- The POC Bible released online and mobile versions for Android and iPhone.
- Vishuddha Grandham of the Malankara Syriac Orthodox Church was released online in 2015. Also released the mobile versions for Android and iPhone.
- New World Translation of Holy Scriptures is available online.

Audio version

A free complete audio version of the Syriac Orthodox Peshitta Bible was released online in 2015 www.vishudhagrandham.com.

Conclusion

The Bible is the sacred Book, or collection of books, accepted by the Christian Church as uniquely inspired by God, and thus authoritative, providing guidelines for belief and behavior. Many verses throughout the Bible attest to its divine origin. But the Bible was not simply dictated word-for-word by God; it is also the work of its many different human authors. The present article provides an overview of Bible, types of Bible, modern versions of some Malayalam Bible translations.

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